OMNI MUSIC PUBLISHING

[Timothy Rodier]
July 2020

ENGRAVED
ORCHESTRAL SCORE

NORTH by NORTHWEST

MUSIC by

BERNARD HERRMANN

REVIEW ANALYSIS
BY
BILL WROBEL [Film Score Rundowns]

August 2020

Omni Music Publishing

Engraved Orchestral Score

NORTH BY NORTHWEST

Music by

Bernard Herrmann

[start session Monday, August 17, 2020 at 1:29 pm PDT]

The announcement in early July 2020 of the *North by Northwest* full score engraving by Omni Music Publishing (founded by Timothy Rodier) was indeed quite *note*worthy (to play upon words! :)…..

To my knowledge, this was the first time that a professional engraving of a complete Bernard Herrmann orchestral movie score became available. Not only is it a Golden Age score (only so far *The Wizard of OZ* as a Golden Age score is also available by Omni) but it is a movie directed by a quite recognizable name, Alfred Hitchcock. *North by Northwest* is arguably a fan favorite among his color films (except perhaps *Vertigo*). This is a smart move on the part of Omni, not only because of the strong film composer fan base tied to Herrmann, but also the association with Alfred Hitchcock. Probably the only other association that might engender a similar fan base recognition is a Herrmann score for a Ray Harryhausen film (especially *Jason & the*

Argonauts and *Mysterious Island* and perhaps the kiddie fantasy film, *7th Voyage of Sinbad*). Another strong probable engraving would be that memorably atmospheric film (also released in 1959 like *North by Northwest*), *Journey to the Center of The Earth*.

Tim Rodier is a Berklee grad class of 2000 majoring in film scoring & composition. He apparently is a modest fellow because I noticed in the "Book Credit, Engraving & Editing" thathe credits Hal Jackson first. Hal is indeed a Herrmann expert but Tim is definitely the owner & engraver for Omni. He makes the policy & editorial decisions. It's his baby, so to speak, his business.

The engraving of *North by Northwest* is a professional work, well worth the $75, with a very appealing easy-to-read visual style. I was impressed by its crisp & clean look. None of the notes were so tiny (except for intentionally small grace notes) that I, at my age of 70, had to quint hard at. It never (or rarely in "busy" cues) had a cluttered look. Typesetting/engraving music professionally on a computer these days is an exceptionally attention-to-detail skill & a craft (in astrology association, much like the Virgo & Vesta trait). It's doing something for the sake of doing a really good job. The engraver has to also be a graphic artist, in certain terms, a designer. He has to make detailed decisions on font sizes, spacing, and other important factors in the presentation of music intended by the composer. Sometimes a composer (even Herrmann) makes mistakes (an occasional wrong note, or forgetting in actuality to insert *pizz* in a cue like the old version of "The Ledge") so the engraver has to "fix" all of that, make things clear & understandable. Plus computer engraving has obvious advantages such as easily printing Parts for players in the orchestra, & altering future editions of an engraving.

But don't get me wrong. While I truly appreciate a quality engraving such as this one from Omni, I much prefer a facsimile of the autograph full score of a composer, especially one by Bernard Herrmann (his writing is usually quite readable). I have been researching Herrmann's scores bequeathed to UCSB since the initial availability in 1982, and I hand-copied a lot. Then I discovered many Herrmann television scores in the CBS Papers available at UCLA starting 1989.

The problem is that unless I personally hand-copy from the autograph score at UCSB (or UCLA, studios, etc.), sometimes copies I get are of very poor quality. Instead of professional scans, sometimes copies are from printing machine duplications. In that case, it is usually impossible to enlarge the image and still make it readable (too much pixel blurring). That happened with some of my materials for *North by Northwest*, so obviously I was highly motivated to purchase the Omni engraving. Once again, however (from my perspective), nothing can replace a good copy of the autograph score by Herrmann. Plus his autograph scores are usually quite appealing, rather artistic-looking. It is ink penmanship of high quality. I love it!...far more than even a quality engraving like Omni that can still have that rather clinical or sterile or cold look compared to a human's handwriting creating a score (unless the handwriting is bad! :). There are peculiarities of handwriting than can be akin to art, a painting. No computer-engraved edition, however excellent (like Omni) can ever give the same impression as a handsomely construction autograph score (or orchestration such as Roder's…see paragraph immediately below) because the hand-written score is far more intimate & personal that the reader can connect to on deeper levels. Personally I anticipate startup music publishers who will actually offer facsimiles of the actual

autograph scores of Herrmann that are quite easy to read (such as the "Walking Distance" score for *The Twilight Zone*).

By the way, the name "Rodier" (Tim Rodier, owner & editor of Omni) has to me a certain association with it. I have this aptitude about associations. There is a quite similar name with just a letter difference…*Roder*…..If you are a frequent reader of my rundowns on the Film Score Rundowns site, then you may recognize that name. He is Milan Roder, a fabulous orchestrator highlighted in various Erich Wolfgang Korngold scores such as *The Adventures of Robin Hood*, *Sea Hawk*, *Prince & the Pauper*, and so on. Roder's top-notch, bold, eminently readable writing portrays a rather artistic or calligraphic quality to it. Similarly, Rodier (of Omni) provides a clearly legible & handsome product in his engraved scores, the same attention to detail. Whereas Hugo Friedhofer, the principal orchestrator for Korngold & Max Steiner scores in the late Thirties to mid-Forties, wrote his orchestrations in pencil quite faintly & minutely, quite hard to read clearly (especially in reproductions). So I would boldly suggest to Rodier that if he ever does a Golden Age Warner Bros. Korngold score for engraving (a score associated, of course, with Errol Flynn), then he should, for a change, professionally photocopy (facsimile) Roder's orchestrations for the cues he wrote instead of routinely engraving all of the score. The Friedhofer cues (he wrote most of them) Tim can go ahead and routinely engrave because those cues would need it! :)

Hopefully Omni Music Publishing will do well in sales for the many prestigious college & universities in the world regarding the engraved score for NxNW. Such a Golden Age score should be a good pick for these educational establishments to insert permanently in their libraries, especially film studies & localized music libraries within universities (such as UCSB).

By the way, I can fancifully envision Rodier in a past life as a dutiful monk scribe alone in his work space transcribing documents, say, from Greek to Latin! That obsessive-compulsive, detailed-oriented work ethnic carried over to this life in the 21st century! :)

Bill Wrobel
October 10 at 1:35pm

https://www.youtube.com/channel/UCon1B9xP20oyZvLohBh3LSw
https://www.youtube.com/channel/UCon1B9xP20oyZvLohBh3LSw

I received my copy of the full score to WILLOW in today's morning mail at 10:33 am. Within minutes I put in my Blu-ray dvd of the movie and started to read the cues as the music sequenced. It'll take more than one such run to appreciate the written music. My gripe with the dvd format is that the dialog and sound effects often drown out the music. There appears to be no "music only" special feature in my "Special Edition" copy --so not "special" enough! :) I should be getting a copy of the cd soon in the mail, although it is not a "complete" rendition of the score....What I like about the written full score released by Omni is that there are in almost each page descriptive scene points tied to the movie. For instance, on page 13 (Bar 83, meno mosso) bracketed is "Cut To River." Then on page 15 for Bar 94, "Sending Off Elora."....Almost all of the score is present except for some very minor & short cues....One quibble I have is that the full score is NOT transposed. As written: "Note: All transposing instruments are written at concert pitch." I am not surprised by this because three or four of the Horner full scores I researched (including KRULL) were all in "C" concert. Mystifying why a professional composer and his orchestrators would allow that, even back then (it's more common now, unfortunately). All of the Golden Age composers & orchestrators transposed, as is the proper way of doing it. Yet nowadays composers/orchestrators tend to rely on the copyists to transpose the music for the Parts (Bb clarinet part, "F" horn part, etc). Oh, well. I've talked to some professional orchestrators about this and they think it's a sloppy practice. .....Anyway, above is Tim Rodier's current video on this score. At the end of it he sampled the "fate" or "danger" four-not motif but he missed to connect how that pattern probably has its roots way back to Beethoven's 5th Symphony and famous opening! Of course many composers, even Herrmann, paid homage to that music structure of essence!

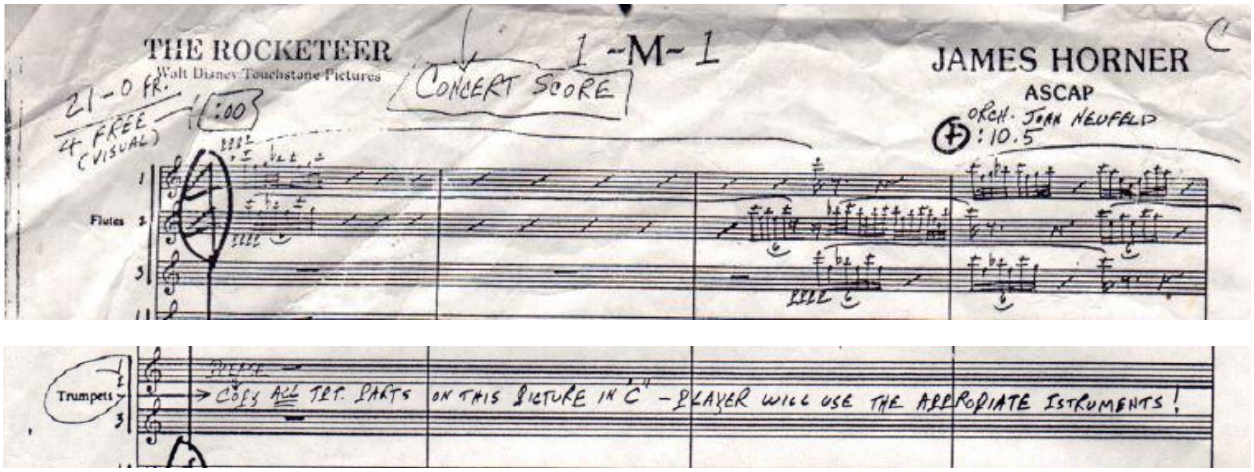
Now: I emailed Tim back in October 2015 at the time I purchased his engraving of *Willow* (music by James Horner). I reviewed it on Facebook and/or Twitter (see image immediately above). While I liked Horner's *Krull* better (and I researched the full score at Columbia Studios Music Library in the Nineties) I was eager to read Omni's engraving, especially curious about all of the exotic instrumentation Horner utilized. I ordered it on October 5, 2015 and received it in the mail on October 10. Not too bad for a priority package shipped about 44 miles from where I live.

However, the situation was radically different regarding the *North by Northwest* book. I ordered it online July 5, 2020. It was shipped July 15 from backorder, sent to the Santa Clarita Distribution Center. Two days later, for some unexplainable reason, the book was then shipped way across the country to the Springfield (Massachusetts) distribution center! There it sat until August 10 when the book arrived back in the Southern California area (Los Angeles Distribution Center). Later that day it arrived in my city general area, and two days later on August 12, it arrived at my door at 10:14 am. So it took 28 days.

Obviously none of this is the fault of Omni. Most of you in early & August no doubt heard in the news about the alarming delays & slowdown by management of the USPS, instigated by Donald Trump (he admitted it) and carried out by the new Postmaster General (Louis DeJoy, a contributor hack of Trump's who had no experience in the USPS). I am a retired mailman and spoke to several carriers about it. They all confirmed that mail is being delayed, including even DPS (Delivery Point Sequence) that is first class/priority letter mail, now held until the next delivery day. So I needed to contact Tim via email (last time I emailed him, as stated, was five years ago) about the delivery problems. He said he would send a replacement right away but I told him to hold off for a while. I would wait (advice given to me by the local

postal supervisor). So, until this mess is “sorted out” by the Democratic House on August 24, purchasers of the NxNW engraving may need to wait at least a few extra days to get their book.

Now: When I received my first purchase from Omni back in 2015 (*Willow*) I noticed immediately that the engraving was totally set as a score in C. This did not personally disturb or surprise me regarding Horner’s score because I noticed when I researched several of his full (orchestrated) scores that they were not traditionally (the convention for film scores until relatively recently) transposed properly. For instance (see images immediately below) we plainly see “Concert Score” inserted on the first page of cue I of *Rocketeer*.



At the time of research I thought this quite odd, especially after studying so many Golden Age & Silver Age full scores (all properly transposed) and wondered if this was going to be the start of a bad (or “different”) trend. Anyway, I was not surprised to see Omni’s engraved score in “C” concert format with *Willow* (a score I did not previously research). It was not like Omni converted a transposed full score to concert pitch because the orchestrated score was *already* in “C.” That was the intent of the composer & the orchestrators. When I emailed Tim at Omni back in 2015 I did suggest, however, that if he ever does a

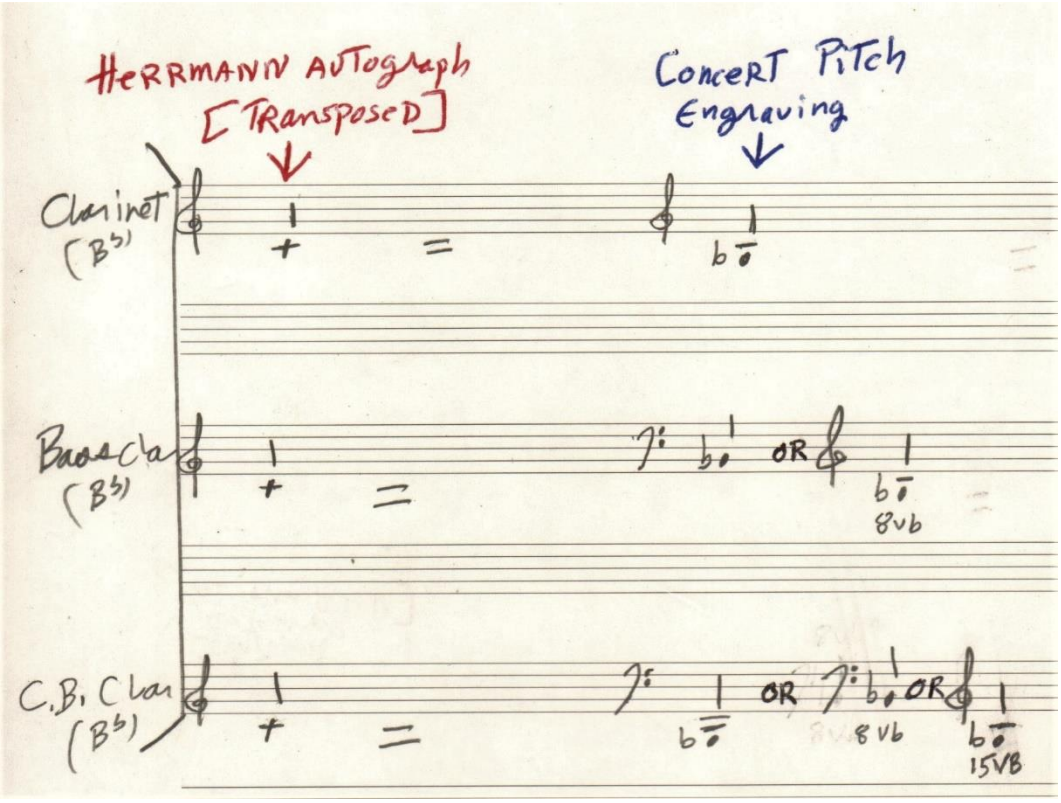
Herrmann engraving that I hope he will *keep* it transposed (as it is actually written, as the composer wanted it).

Well (smiling as I write here & now), Tim did not listen to poor old Bill! :)…..

As clearly noted on the page just before the NxNW *Overture* : "NOTE: All transposing instruments are written at concert pitch. Piccolo and Xylophone sound one octave higher than written. Contrabassoon, and Contrabass sound one octave lower than written." As a suggestion to make it even clearer, perhaps Omni should in the next edition preface that Note by adding, "Bernard Herrmann wrote a transposed score. However, in this engraving, all transposing instruments are written at concert pitch…" etc. This is just in the rare case a reader falsely assumes, "Hey! Herrmann wrote a concert score, just like Horner did!"

Now: What is a "concert pitch" engraving of transposing instruments mean? Well, if you are a beginner with reading scores, let's say Herrmann (in a routine transposed score) wrote a Line 1 (or middle) C note for the Bb clarinet. That means the written C for the clarinet will actually *sound* a major 2nd interval lower (small octave B-flat). So he writes a C but you *hear* a Bb (in concert pitch). If Herrmann wrote a Line 1 (middle) C for the bass clarinet in Bb (a transposing instrument with octave displacement), you will also hear a Bb but *sounding* an octave lower (than the clarinet) or, more precisely, an octave & a major 2nd lower (major 9th). Normally the clarinet family (clarinet/bass clarinet/contrabass clarinet) is written in the treble clef. But in a concert pitch engraving (like Omni for all their books <u>so far</u>) this can create a problem visually for notes in the lower register (*chalumeau* register) because you would need to insert many ledger lines below the staff with a normal treble clef. This means the publisher has to write

the low notes in the bass clef (not normal or conventional). So, in this case, we would have a Great octave Bb note in concert pitch. Next imagine Herrmann decided to use a contrabass clarinet in Bb (a transposing instrument with *double* octave displacement). This means a written middle C note on the transposed score will sound an octave lower than even the bass clarinet. So, in this case, we would see a Contra-octave Bb note in concert pitch. See image immediately below.



Personally I prefer the last version for the C.B. clarinet keeping the standard treble clef. I wonder if it is conceivable in a “Score in C” (slightly different from “concert pitch”) format if the transposing clarinet family can be engraved always in the normal treble clef without needing to insert an obligatory 8 vb ottava bassa (“at the octave below”) or 15vb (two octaves below)? Think about it. The concert score engraver already stipulated, for instance, that the contrabass & contra

bassoon will always sound an octave lower than written. The reader just has to memorize that. Similarly, the engraver can state something like, “transposing instruments with octave displacement (such as the bass clarinet) will sound an octave lower than written.” Just like the directions for the CB & C. Fag, the reader simply has to remember that. That way the bass clarinet can always retain the conventional treble clef. A similar direction can be given for the CB clarinet, an instrument with a double octave displacement without needing to insert a small “15vb” underneath the note still in the treble clef (see image above). That way the engraved “C” score will show a letter name of the pitch that will sound as written (though not necessarily in the octave heard). Of course, horns in “F” present another problem (unlike the English horn in F) with its lowest register. Once again, a “concert pitch” engraving means utilizing the uncommon bass clef.

I have talked to several relevant people about the relative recent practice of “concert score” orchestrations for film scores, and all of them think it is a sad and “sloppy” (even “lazy”) practice. They can “live” with it grudgingly but remember that even now you cannot give concert pitch Parts to players—they need to be transposed—otherwise it would create enormous confusion. Players of transposed instruments always traditionally require transposed Parts when they perform the music. They are universally trained to do so.

At any rate, all of this potential confusion & awkwardness can be quite easily solved in engravings; namely, if you are presented with a traditional transposed score, then engrave it as a transposed score. There will be no extra need to convert transposing instruments to concert pitch; no extra need to insert annoying and beyond-the-normal ledger lines; no need to insert clefs that traditionally don’t belong to that instrument, and so on. If you are presented, say, with a James Horner full score, then make it a concert pitch score because his full

scores are *already* in concert score format. If you engrave a score and the composer is still alive and wants to keep his transposed score in the engraved version, then simply respect his wishes. I would think the esteemed composer has far more weight in what he wants than what a customer of his music may want (a concert pitch score). Customers simply have to learn to live with a traditional transposed score, accept it, & appreciate its advantages. Besides, as mentioned earlier, you get a real picture of what the composer actually wrote (authenticity), not the editorial changes of the music publishing company. Moreover, the engraver may lose potential customers (such as professional musicians) who feel reluctance about paying money for an engraving that is converted to concert pitch, especially a Herrmann score because he always wrote transposed scores. Conversely (being a devil's advocate), the engraver may lose business because he thinks most of his customers *want* a "C" concert book. So, I guess it really comes down to editorial policy.

My "issue" (or "beef") with the concert pitch format policy is not a deal breaker or a "game change" reason not to purchase an engraving of merit like this one by Omni. My personal <u>preference</u> is that an engraving should always follow as closely as possible the autograph score of the composer. Other or even *most* people interested in this engraving simply may not care about that issue. It doesn't bother them. As stated earlier, if you can get your hands on a clean readable copy of Herrmann's autograph (facsimile), then you don't really need to buy an engraved version. Of course, even if I had a readable autograph, I probably would have *still* bought the Omni engraved edition simply out of curiosity! :)…and to support a fine enterprise such as a professional music engraving business making it easy to provide quality film scores to people.

Actually, certain “average Joe” or “average Jane” customers may *prefer* the concert pitch format so that they can play it on their keyboard at home that more easily. That’s fine. But if you are, say, a professional musician who happens to dislike reading a concert pitch score (perhaps you are a clarinetist or horn player), and it actually irritates you too much to adjust, then don’t spend your money on it, unless you want to support the film music engraving business.

People and business models can, in certain terms, “change their tune,” evolve, try something different. Most people & businesses act out of the force of habit, good or bad, useful or not. We are creatures of habit. Over the last three centuries, a transposed orchestral score was the habit, the norm, the convention. It survived the test of time, and it is practical to do. The current state of a new developing habit (orchestral concert pitch film music scores) over the last 20-30 years, is, quoting Hitchcock in relation to telling Herrmann not to write music for the shower theme of *Psycho*, “an improper suggestion.” I think it is the start of a bad habit, much like starting the habit of eating too much & not exercising & getting overweight (doing the easy thing, not the disciplined thing). That bad developing habit should not become a *default* posture. As my astrology teacher, Zip Dobyns (a clinical psychiatrist), once told me: “Life is not an Either/Or, but an And.” Ideally in the engraving business, if it is a transposed full score, print it as such (especially, as I said, if the composer is alive, and wants it that way). If it is a concert full score, then engrave it as such. One can do both under the circumstances and still be “consistent” and yet flexible (not rigid) in one’s business model. Otherwise, new upstart film music engraving companies may even fill the void & devote their energies on creating transposed engravings (or even facsimiles).

In conclusion on this point, I think the disadvantages of engraving a transposed score into a concert pitch score outweighs the advantages

(unless, in a pure business posture, the overwhelming number of customers really *want* it that way & won't buy your products unless you do it that way). Remember, transposed is definitely the *standard* (and for good reasons), especially in concert music. Unfortunately, the concert pitch film music scores niche of music started slowly to get to be a trend since about the mid-Eighties thereabouts. Quite unfortunate, in my opinion. For me, personally, concert pitch film score engravings are T.M.A…Too Much Adjustment. It's not a "bad" practice, and to each his own, but best to keep with the actual writings of the composer as he intended it to be…

OK! That's the end of this "lecture" part of my paper (but I may do mini-lectures later on! :)… Now let's focus on the individual cues of the Omni engraving!

[END SESSION Tuesday, August 18, 2020 at 6:47 pm PDT)…..

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[Resume Wednesday, August 19 at 11 am, 87 degrees & humid]

NORTH BY NORTHWEST Overture. First 22 pages in the Omni engraving.

file:///C:/Users/Wrobel/AppData/Local/Temp/north-by-northwest.pdf

I wrote a lengthy rundown of the *North by Northwest* score fifteen years (see link immediately above) so use this reference to gain information of the music that I do not need to repeat here.

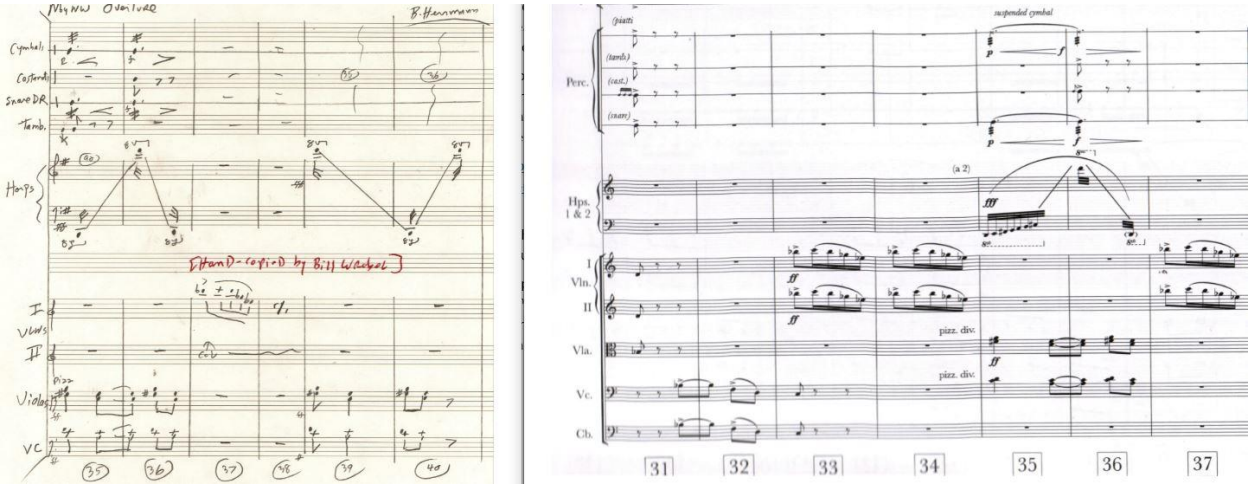
If you go to the Omni site, you will be able to view the title first page of this Overture. Click the three engraving samples just underneath the impressive red artwork on the left side of the home page. See link immediately below.

https://omnimusicpublishing.com/product/bernard-herrmanns-north-by-northwest-full-orchestral-score/

You will notice how nicely that first page is laid out, plenty of room in the first twenty bars of that page. I also like the bar numbers within square boxes.

I appreciate how Omni in Bar 35 provided a clear run of the first seven 32nd notes of the rapidly ascending gliss of the harp. Normally Herrmann does not do this. Below is a comparison of how Herrmann wrote it and the Omni version. Click on the PostImage link for a larger view:

https://i.postimg.cc/3xR30BWw/Overture-comparion.jpg

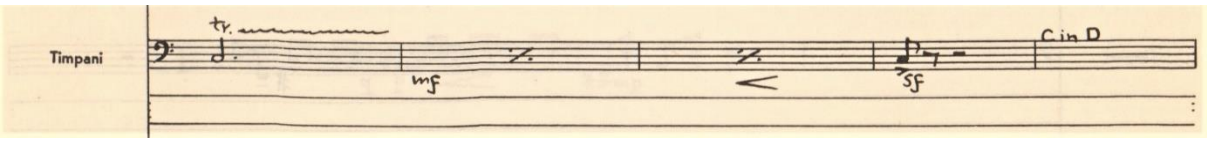


I *am* curious about one detail in the engraving of the harps in Bar 35. We see the initial D-E-F#-G-A-B-C# run of 32nd notes but I wonder about that C#. Herrmann wrote one sharp (G maj/E min) key signature (all F notes are to be played F#). The added C# means it would be a D major/B min tonality (key signature of two sharps or F# C#). Yet the celli and clarinet III in Bars 35-36 do not sound C# (only C natural consistent with the one-sharp key signature). I am confident that any engraving business would appreciate the pointing out of errors or errata sheet information in order to correct future print editions. At any rate, I do

like the Omni practice of clearly lining up the initial notes of a gliss. Good practice!

Omni is also able to fit up to twelve bars on a given page in this very busy cue, yet the look does not feel squeezed & crammed. It is easy on the eye!

Talk about easy on the eye, I have one *important* suggestion: <u>Insert repeat</u> <u>signs</u> as Herrmann is famous for in his autograph scores. That is definitely easy on the eye because the reader can instantaneously process that shortcut symbol, and not spend even just a few extra moments wondering if one bar is slightly different than an adjoining one. I would think that would save time for the engraver as well (maybe not these days of computer software wizardry) but it may definitely have a helpful impact of lessening space & final product pages. Perhaps for most engraving companies it is not the norm, not the standard, not the "convention" to engrave repeat signs. I know that is true especially for most classical works. However, I personally possess engraved study scores by reputable firms such as Belwin Mills, and they use repeat signs. So it is something Omni should seriously consider (especially for Herrmann scores since he is the master of repeats! :)



Another good policy of Omni currently is to insert descriptive action and dialog within rectangular boxes along the top staff at strategic spots in the engraving. These are "hits" showing the alignment of music at a specific placement in the action of the movie. So, as an example, we find "MGM Lion Fades UP" shown right at the first two

bars of this Overture. You later read the “Music by Bernard Herrmann” (title card on the screen) box on page 11 straddling Bars 113-15 at the top of the page.

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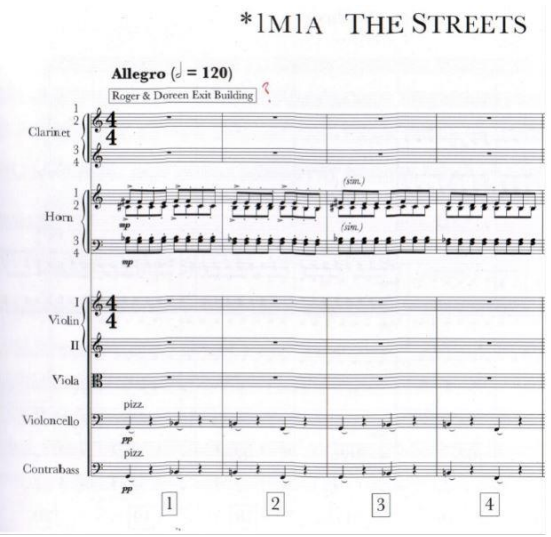
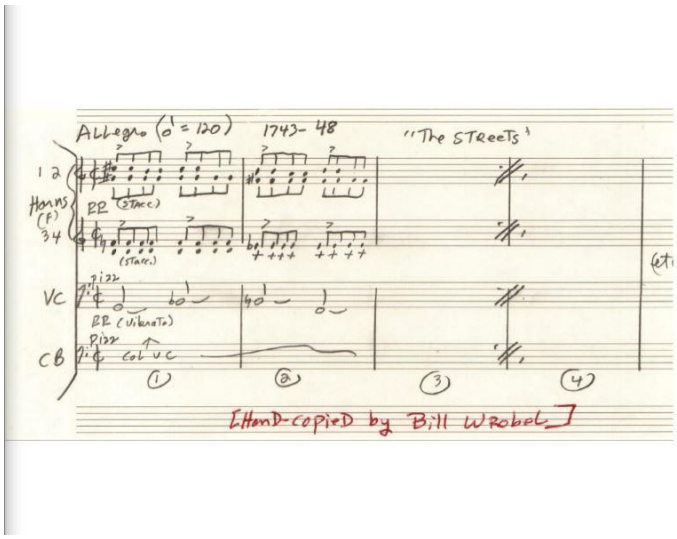
THE STREETS Pages 23 thru 27 in the Omni engraving.

Kudos to Omni for including this music! As most of you are probably aware, this cue was not used in the movie. As I understand it, I believe the policy of Omni is generally to engrave the music that is in the official & final edit of the movie. This music is not in the motion picture, so logically (as Mr. Spock might surmise), one would assume that this music would not be engraved. Thankfully it is! In fact, Omni engraved two other complete unused cues later in the movie, “The Highway” and “Hotel Lobby.” This is quite excellent. Omni deserves a grateful pat on the back for those inclusions. Besides, Joel McNeely conducted Varese recordings of those cues, so readers can now enjoy reading the music as they listen.

OK. Let’s compare the opening bars of “The Streets” in the Omni engraving with what Herrmann wrote (duplicated by my hand-copy).

https://i.postimg.cc/138p3jnH/Streets-comparison-NEW.jpg





Once again, as a reminder, the note placements of the horns in Herrmann's notation are different than in Omni's version because Herrmann transposed the score (whereas Omni engraved as concert pitch). Top horn I sounds Line 1 F# [written Line 2 C# perfect 5th interval higher] rinforzando (normal accent) 8th note followed by another such F# 8th note (but no accent). This is followed in that first figure connected by a crossbeam by two Line 1 E 8ths [written in transposed fashion above on Line 1 B 8ths]. In the autograph score, Herrmann did not insert staccato dots above three of the 8th notes (whereas Omni did) but simply wrote *stacc.* This is fine as an editorial adjustment because it makes the intended music effect that much more obvious.

Notice Herrmann wrote repeat signs for Bars 3-4, repeating Bars 1-2. Omni at this time does not include repeat signs in this practice policy. That's fine. It's just that (as stated earlier), it's easier on the eye & processing mind to have repeat symbols. Note also that Herrmann wrote the time signature of this fast cue as Cut time (or 2/2 time). This is correct because the music is fast & has that two-beat pulse for each bar. Omni has the 4/4 time, for some reason. I presume this is simply one of those rare proof-reading misses that can happen in a big engraving job. Besides, Herrmann *himself* made the same mistake later

on in this score in “The Ledge” cue that I can hardly wait to discuss in depth!

Now look at the celli (VC) and contrabasses (CB) in the Herrmann notation. He wrote in Bar 1 Great octave G half note up to Bb half note plucked *pizz* (pizzicato) but also *vibrato* effect (tiny extending curve lines). Omni notates this differently-- as quarter notes (followed each note by a quarter rest). While normally I prefer an engraving to follow as close as possible what the composer wrote, this case is quite allowable. For one thing, the music is moving fast so it’s not going to have any discernible difference to the listener. For another, in later cues with this effect, Herrmann wrote (like Omni) quarter notes as well. So Omni actually was being more consistent in this matter than Herrmann.

I did notice that Omni tends to make what I would term “micro edits” or a noticeable number of editorial changes. Some or maybe even most are fine & understandable (like, as I explained above, Omni changing the half notes to quarter notes pizzicato). As an example of another micro-edit, Herrmann inserted *pp* dynamics for the horns but Omni replaced that with *mp*. Well, I recognize that the horns are featured here and have more prominence than the pizzicato low strings, so it is understandable for Omni to do that. On the other hand, one could argue, ‘that is how Herrmann wrote it’… So it can be legitimately argued that the engraver might want to opt for the Herrmann approach in most or many cases. That way, for best historical value, the engraving reflects what Herrmann actually wrote. Or, as another option, make that change with the tempo marking but discuss it briefly in the text analysis section, especially if it is a major-enough alteration. In the text, focus some on the movie, but also make note that you are making many editorial adjustments.

OK. Let's look at that descriptive heading Omni inserted in the rectangular box above Bars 1-2: "Roger & Doreen Exit Building"… Oh, who says so? We don't know that. I wish we had music placement sheets for "The Streets" cue but apparently none are available for research. I researched timing sheets for *Torn Curtain* at UCSB but that was a rare case finding such materials.

My present theory is that Hitchcock had filmed more "Streets" footage than what is shown in the final edit. One can assume that during the Overture credits, the building scene was kept throughout the credits (including "Directed by Alfred Hitchcock"). *Then* we come to the busy Streets scene with extra footage where the music can be placed. However, a decision from Hitch or the film editor may have been to incorporate some of the Streets scene as the end of the Overture. If more Streets footage was kept then it is conceivable to easily include the music.

https://vimeo.com/435345535 [The Streets, edited]

Above is my Vimeo link of a video I created a month ago that shows my best fit of how to use Herrmann's music for that scene towards the end of the existing Streets scene. The music would actually end just immediately *before* the elevator door opens & show Cary Grant exiting with his secretary. It makes little sense to *start* the music there when the elevator opens, and little sense to *start* it when Cary & Doreen exit the building. Why would Herrmann want to write an underscore in this noisy scene (cars honking, etc.) and with Roger Thornhill's dialog throughout? The music would interfere with hearing the dialog adequately, or the music would be dialed down so much that it is pointless to even have it. Anyway, give the Vimeo video a try. I think it is a great fit despite the limitation of not having enough

“Streets” footage to take up the first half of the cue (footage tossed to the Streets! :)…..

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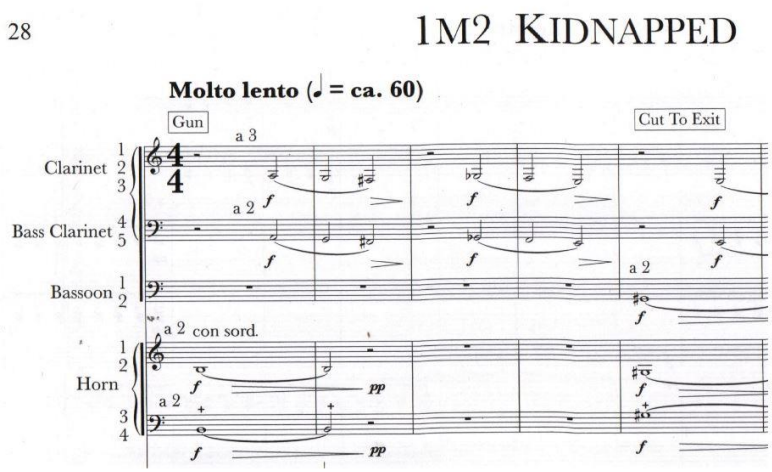
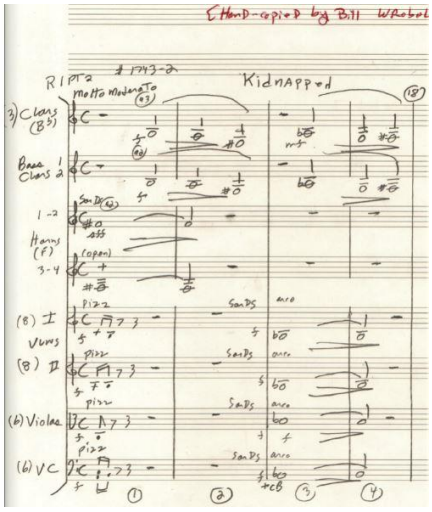
KIDNAPPED Pages 28-29 (all 26 bars) Omni engraving.

https://i.postimg.cc/mkZMMbjv/Kidnapped-comparisons.jpg





Above are comparisons of the Omni engraving of the Reel 1 pt 2 cue “Kidnapped” and the Herrmann version (my hand-copy). The tempo marking in Herrmann’s autograph is *Molto Moderato*, whereas it was changed to *Molto lento* by Omni. In my research of Herrmann’s tempo markings (online in my site), Herrmann only once used *Molto Lento* at the start of a cue. That was the “Finale” of *A Hatful of* Rain.

Omni also inserted the metronome estimate of quarter note = 60 in 4/4 time signature (Herrmann infrequently inserts metronome markings, and usually he writes “C” instead of 4/4). Tempo markings are often subjective for a composer. Granted that the tempo of this cue, in playing terms, is far more *lento* than *moderato*, but one could

argue that accuracy of what Herrmann *actually* wrote for a tempo (no matter if it's objectively "wrong") outweighs what an engraver thinks it should be. That is why I prefer a copy of the autograph score because without it I would not know if the engraved version is an authentic representation of what Herrmann precisely wrote, catch mistakes, and so forth. So while it is perfectly understandable why Omni did this, it is a yet another example of what I would label as "IMHO edit changes." It's ok to do the "small stuff" but changing dynamics like volume levels, tempo markings & actual notation structure (more on this later) does get questionable to a Herrmann purist such as myself! :).....

Once again, my philosophy about engraving is that it should reflect as best as possible what the composer actually wrote. It does not have to be a precise mirror image because a composer is human & makes mistakes such as an errant wrong note that he did not proof-read, forgetting to insert a needed accidental, forgetting to insert an intended *pizz* (as he actually neglected in one cue of this score), and so on. Some readers may argue "Oh, you quibble too much on the small stuff." Well, if Herrmann was alive & saw editorial changes in his score he did not approve for an engraving, believe me, you would see him erupting! :)

So the motto for a film music engraver (or, in fact, anybody) should be, <u>Enough and not too much</u>.

By the way (speaking of "quibbling" or a focus on preciseness), I think I just found another proof-reading mistake. The celli in Bar 1 of the Omni version appears to show wrong notes (not as Herrmann wrote them). Omni has Great octave G/B 16ths to unison A 16th (followed by rests). Well, I studied the autograph score (or its original copy) at UCSB and I hand-copied from the clear-enough score Great octave A/small octave C 16ths to Great octave B unison 16th. The violins

also play on that second 16th B an octave higher (not A). Maybe I made a mistake in hand-copying, but I have a poor quality of the autograph cue, and even there the lower celli are on the A space, not the G line... Hmm, sometimes I get the feeling that Omni got a rather poor quality facsimile of the autograph score, that was sometimes hard to read…

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THE DOOR Top page 30 (8 of 12 bars) of the Omni engraving.

https://vimeo.com/449494610

This cue brings up one more "issue" (the final one, I promise! :) that I presently have with Omni; namely, not including the unused bars of a used cue. While I am quite grateful they engraved unused *complete*

cues (thank you!), for some reason, they refuse to include deleted bars in generally used cues (whether the design of Herrmann or the requirement of the music/film editor for the final edit of the movie). Notably, as a fortunate exception, there *is* one cue where, surprisingly, Omni decided to engrave the end unused bars of "The Crash" cue (deleted music after that famous airplane crash onto the oil tanker truck). Thank you! More on this later when we finally reach that cue in sequential order. But for the rest of the score, Omni refused to engrave unused bars. This is a rather sad policy decision (judgment call) because I would think a policy of inclusion would make this engraving even that more fascinating & rewarding to own. Why be limited to the final edit of the movie? There are plenty of movies with Herrmann scores (such as *Mysterious Island* & *Journey to the Center of the Earth*) that are poorly edited, deleting a lot of Herrmann's music. Why should an engraver agree to be limited by *their* (film editors) unwise edits? I believe in improvement & inclusion, making a situation better, more clarifying. It gets far more interesting to hear unused music in a famous Herrmann movie. Here are Midi examples:

https://youtu.be/3PTDZdBAUDo [unused Love Theme, 12 Mile Reef]

https://youtu.be/P_Zk-_2RtJw [Mountain Top] Bernard Herrmann

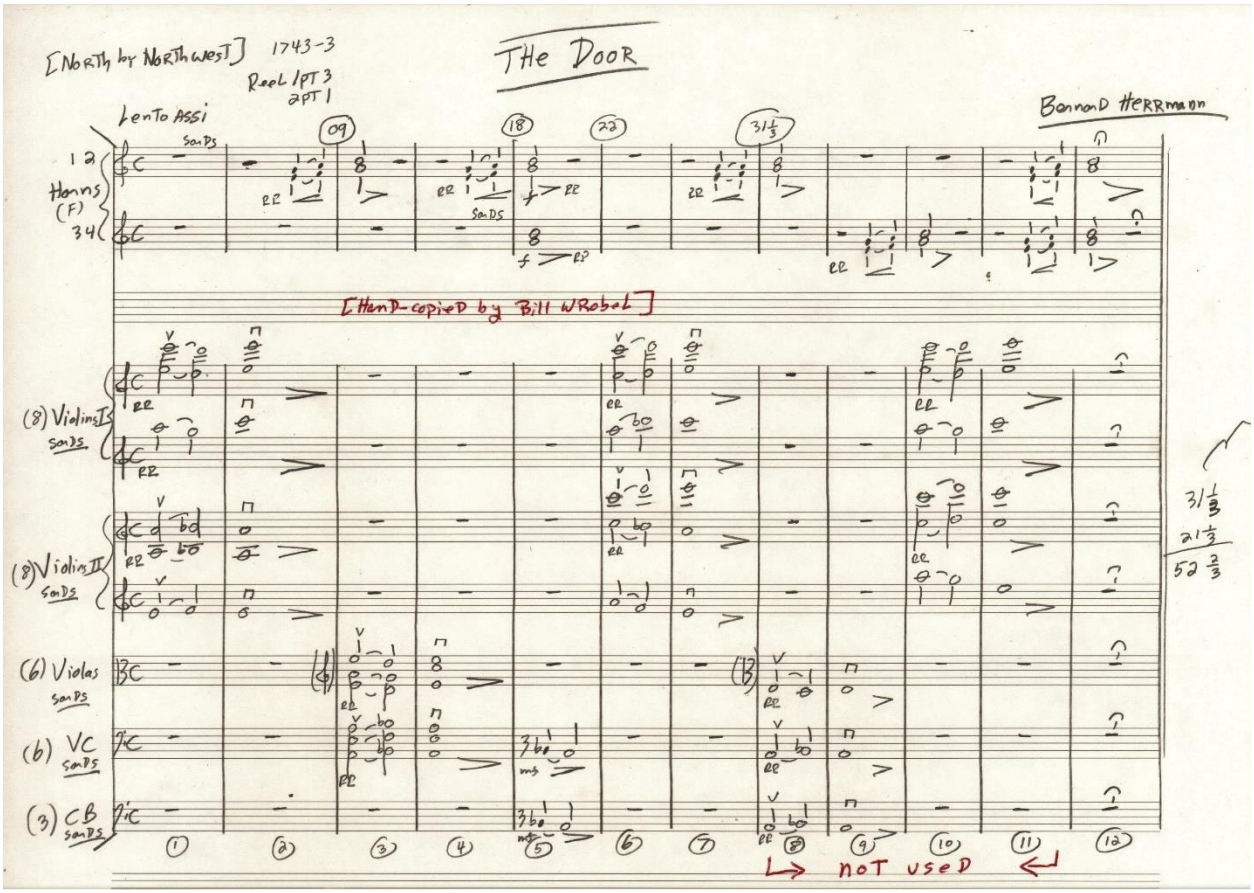
https://youtu.be/aOUG8HgOTdA [Cave Glow, JTTCOTE]

https://youtu.be/PLFoaYmXPHQ [Time Passage (complete] JTTCOTE]

https://vimeo.com/301030347 [Julie Returns Downstairs]

https://vimeo.com/302336930 [The Syringe Bride Wore Black]

https://vimeo.com/306446853 [The Gift " " "



Herrmann originally wrote 12 bars for “The Door” scene. The original scene could accommodate the music but apparently the film editor deleted 4 bars worth of footage. Of course that did not stop Varese & Joel McNeely from recording the complete intended cue! Why should it stop an engraver? I think it is an arbitrary judgment call because it is quite possible to engrave the unused bars (inserting in brackets underneath the bar numbers “unused bars” or “deleted bars”) and *still* insert continuity descriptions in the appropriate spots of the final film edit corresponding to the engraved music. Oh, well. I am voicing my objection here in hopes that there will be changes in the future (particularly for future probable Herrmann scores engraved). Logically, if Omni is willing to include unused complete cues, why not include most unused bars of largely used cues? It is extra work but I think it is worth it. It gives the engraving greater historical value

because it shows extra music actually composed by Herrmann (despite never being used). Remember, Life is not an Either/Or, it's an "And" (inclusivity). And also remember, the word *omni* is Latin for "all" or "every"……

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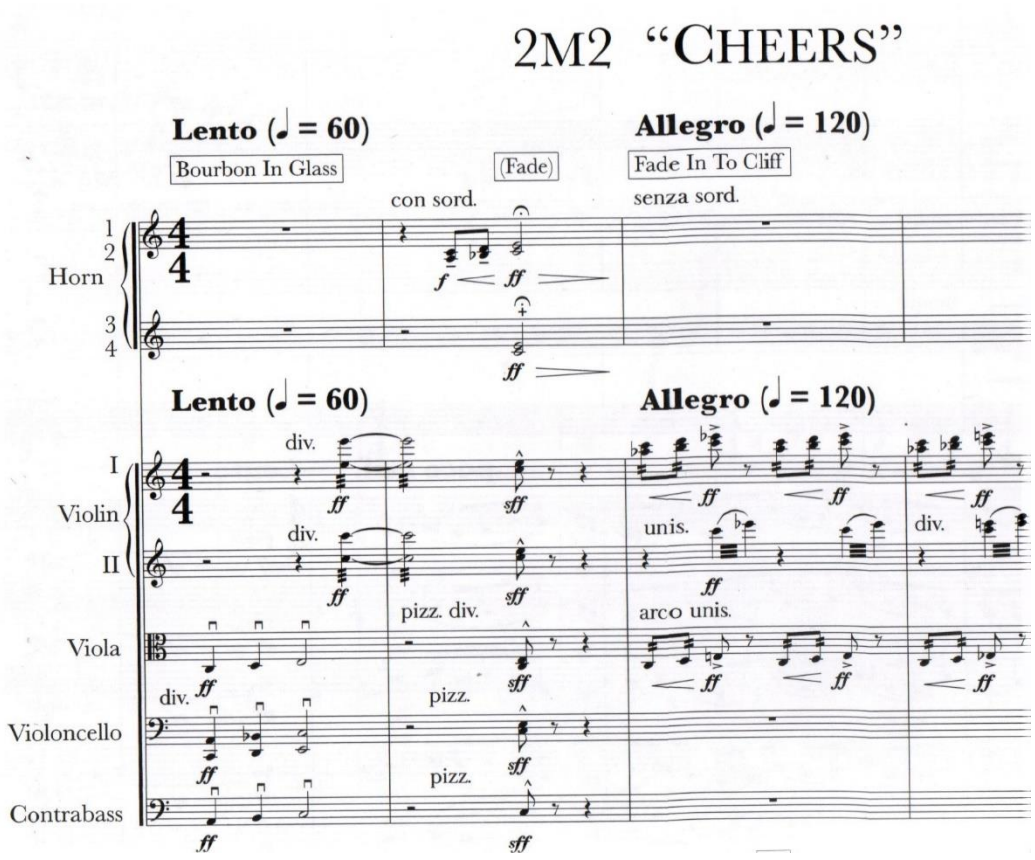
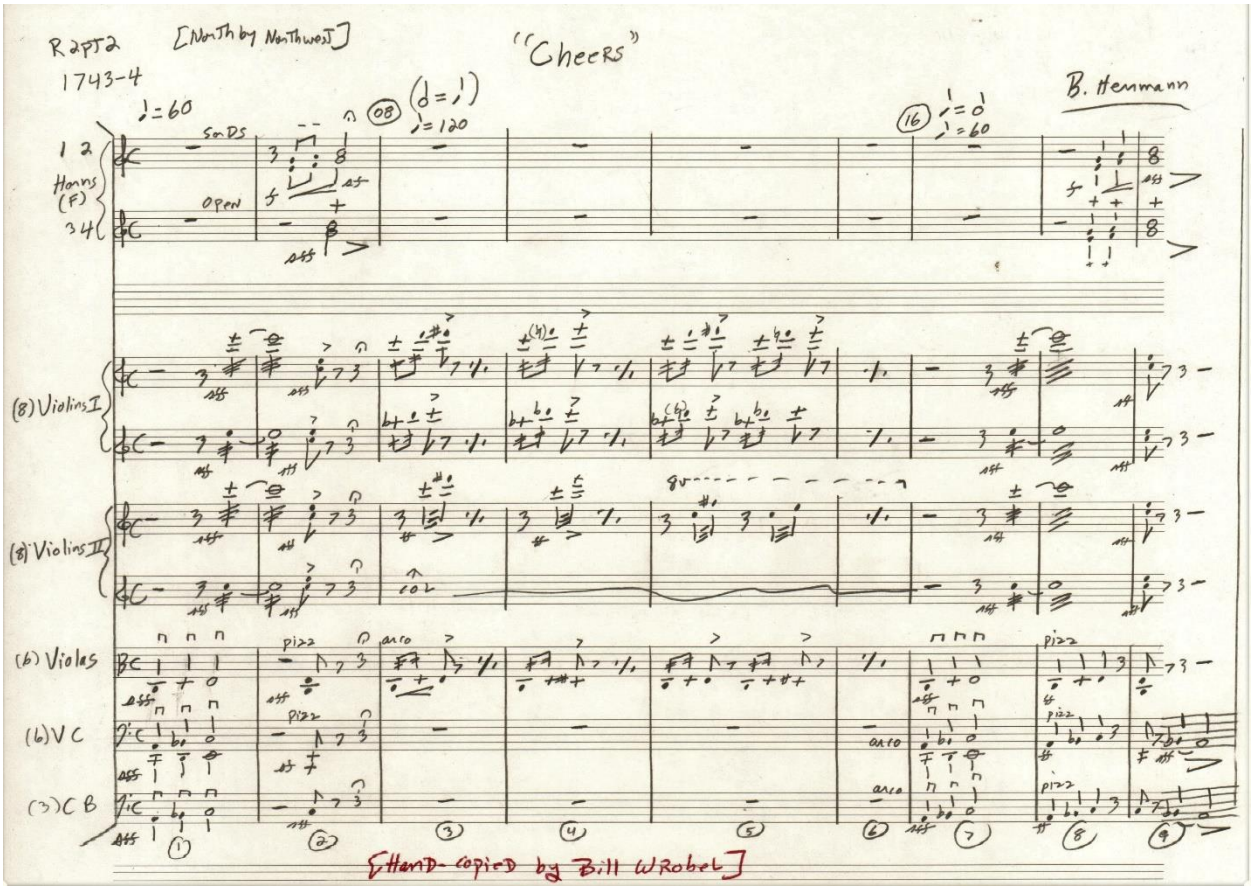
CHEERS Bottom page 30 and all page 31 (all 14 bars) Omni engraving.



Once again here are comparisons of the Omni engraving above that I especially like. Note how the descriptive rectangular boxes help the reader locate the music connected to the scenes in the movie during this sequence ("Bourbon in Glass" in Bar 1 to "Fade" in Bar 2 and "Fade in To Cliff" in Bar 3). This is an excellent bonus feature. Very

rarely does Herrmann actually write in scene descriptions and dialog in his autograph score. Conductor scores (of course in “C”) are far more likely to show these.



In Herrmann’s autograph, he did not this time around insert tempo markings, whereas Omni inserted *Lento assai* and then *Allegro* in Bar 3. This is fine because Herrmann did insert (relatively uncommon) metronome markings of quarter note = 60 (Bar 1) and quarter note = 120. So indeed the metronome indications do exactly correspond to the tempo indications. Nothing was changed per se, just added. Normally Herrmann inserts tempo markings anyway.

Omni put the number of horns (four) but routinely does not indicate the number of players for the strings. Herrmann did, however;

eight violins I, eight violins II, 6 violas, 6 VC & 3 CB. This is relatively superfluous information but I think there would be many readers who would find this interesting to know in an engraving.

Herrmann wrote *sff* for the opening bowed trem violins tied notes followed by rinforzando-marked (>) lower register 8th notes (again sforzando or *sfz*). Omni, on the other hand, micro-edited again and chose *ff* initially and then (like Herrmann) *sfz*. Omni also inserted a different symbol than Herrmann over that Bar 2 accented notes for the violins & violas (^). Now: There is always going to be blurring of interpretation among musicians regarding the proper symbolism of what is meant as an accent (normal or strong, extra-emphasis). Is ^ a marcato symbol or a sforzando symbol or? Is > over a note a rinforzando or a marcato or what? Is writing *sfz* and also a ^ or a > symbol over a note an unnecessary redundancy? Once again, while minor in the grand scheme of things, I think in a case like this that can cause confusion, the engraver should simply stick to what the composer actually penned. It can get to be, in certain terms, too much editorial armchair quarterbacking for any engraver. Less is more.

Herrmann as usual wrote C instead of 4/4 time. Both are synonymous. Omni always inserts 4/4 time (an industry convention). It is perfectly fine to do this. But if Herrmann wrote the time signature in that manner, then keep it that way in the engraving for sake of historical authenticity.

Also, Hermann often inserted timings on the top staff. For instance, in the “Cheers” cue, he inserts a 08 (seconds, with a circle over it) at the start of Bar 3, and a circled 16 at the start of Bar 7. I would think some people reading an engraving may find that of some interest. Maybe it is TMI (Too-Much-Information) and might contribute

to a cluttered look at times, but I think it adds dimensional nuances in an engraving.

https://www.youtube.com/watch?v=u1kMYpClrwM [Cheers]

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THE WILD RIDE Pages 32 thru 59 (273 bars) Omni engraving.

As I wrote in my rundown from 15 years ago, Herrmann simply cut & paste his Overture from the longer "The Wild Ride" cue. The first three pages (Bars 1-48) of the autograph document are kept intact. He then skips the fourth page of this cue that featured the ascending 8th note figures (prominently heard in "Two Dollars") but he keeps this page for the actual "The Wild Ride" cue. Then he resumes on the fifth page on Bar 65. He includes the 6th page that starts on Bar 81. He also keeps the 7th page that starts on Bar 97 (:53 Overture; 1:40 "Wild Ride"). He then skips pages 8 thru 10 (Bars 113-160). He resumes on the 11th page that starts on Bar 161 (1:03 Overture; 2:00 "Wild Ride"). He continues with the rest of the cue up to Bar 273. He does not use the alternate (longer) ending for the Overture (page18 of this cue, alternate Bars 269-275), the alternate ending played so often in CD re-recordings and concert performances. The final edit of the movie also does not use the longer alternate ending.

In terms of the Omni document, let's compare the bars duplicated in the Overture (derived from The Wild Ride):

OVERTURE		WILD RIDE
Bars 1 – 48	=	Bars 1 - 48
Bars 49 – 96	=	Bars 65 -112
Bars 97 – 206	=	Bars 161 -270

I liked the smart way Omni duplicated the pages. So the complete page 1 (Bars 1-20) of the Overture is the complete first page of the Wild Ride cue (page 32), and so on. That way with the software it would be relatively easy to paste the complete page (no over-lapping on different pages) and then add descriptive rectangular boxes where necessary in Wild Ride. Once again, the reading of the music is easy and comfortable (no strain whatsoever).

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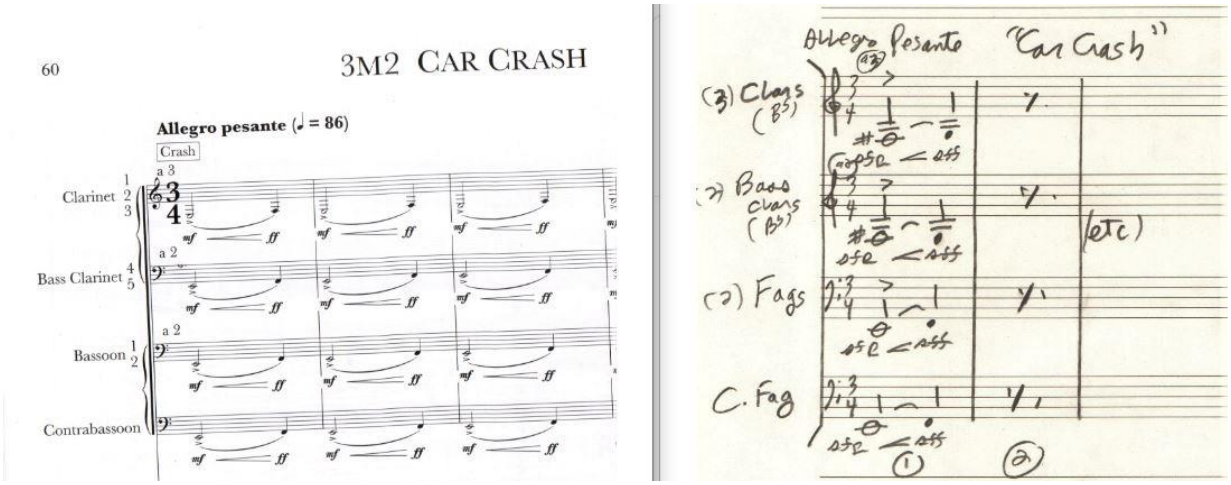
CAR CRASH Pages 60-61 (10 of 17 bars) Omni engraving

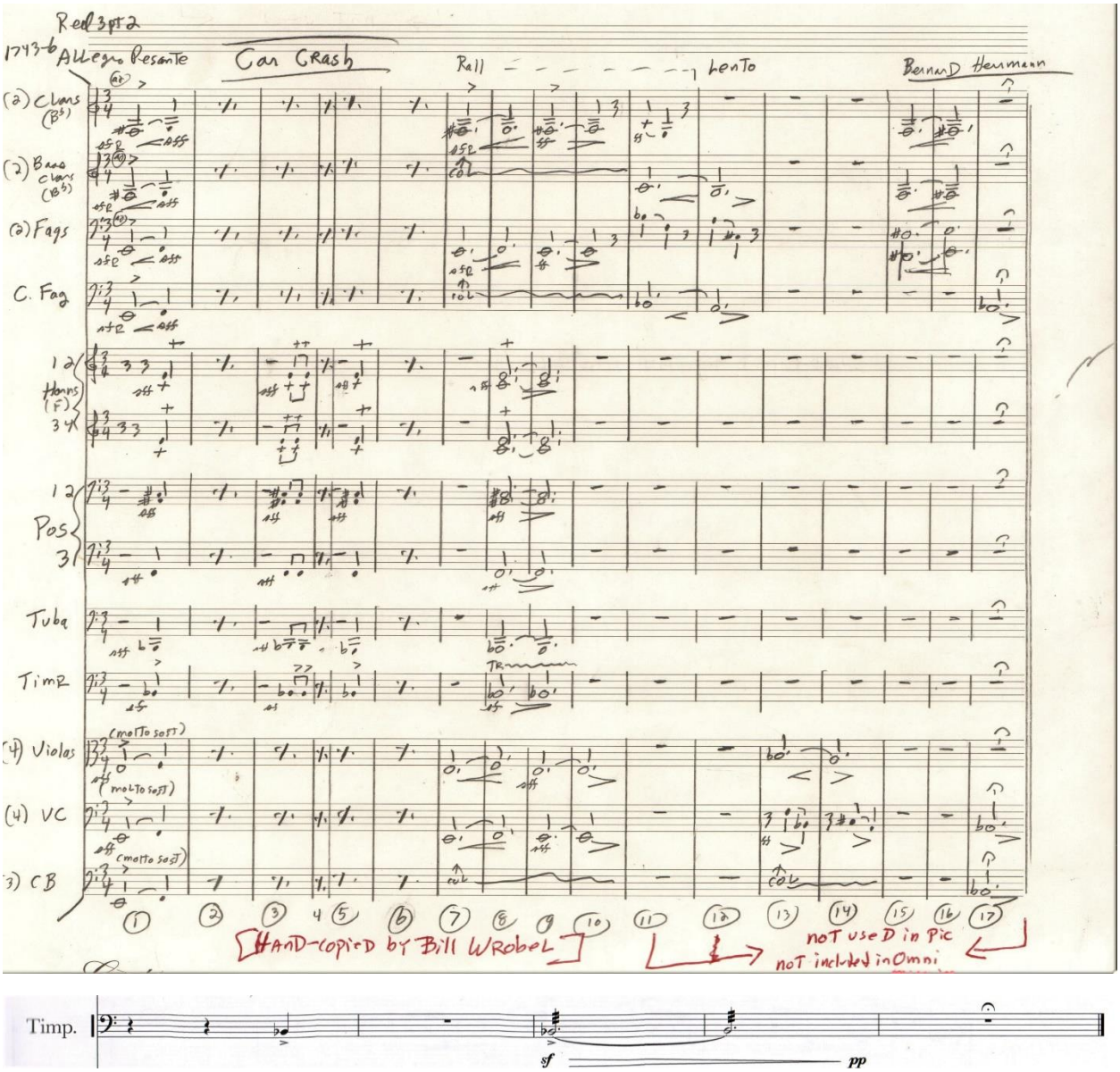
https://i.postimg.cc/g0C7RvsZ/Car-Crash-comparison.jpg



Here is another comparison of the woodwinds section of "Car Crash" between Omni & Herrmann's approach. The only difference is that Herrmann wrote the dynamic of *sfp* crescendo hairpin (<) to *sff.* Omni inserts instead the *mf* < *ff* volume dynamics. No big deal (but as the reader knows by now, I prefer what Herrmann actually wrote). In the transposed cue, we find E half note [written F# a major second interval higher) to F [written G] quarter note. Herrmann uses his

customary repeat sign in Bar 2 to duplicate the same notes & pattern rather than write them all out again.

https://i.postimg.cc/9Qpy5Trj/Car-Crash-Bars-1-17-new.jpg



Above is my hand-copy image of the complete cue because the final seven bars were cut out in the final edit of the movie. Similarly, those Bars 11-17 were not engraved in this Omni edition. It is unfortunate because if that end section was included, the customer of Omni would be able to *hear* that music in the McNeely recording that

restored those bars. The deleted bars made a terrific atmospheric presence with the low woodwinds *lento* playing switching to low strings & then back to woodwinds. Unlike many cues where deleted bars are mixed in with the music proper, in this case it is cleanly just the final seven bars. It would not interfere with the descriptive rectangular boxes. All one would have to do to extend the music & insert in brackets under Bars 11-17 "unused bars." Note also that Herrmann's so-called "trill" roll notation was changed by Omni to a more modern tremolo look. Herrmann's approach is traditional but still understood as a "trem" (not trill) effect. I would stick to how Herrmann did it. Below is another 20th century engraving of a work utilizing the composer's trem roll preference (like Herrmann)…*and* I like the used of repeat marks!

Now: What is interesting is that in the upcoming "The Crash" cue (airplane crash scene), Omni actually *does* include the clean unused end section (night scene) of that cue. Thank you for those extra 17 bars! Why Omni decided not to do so in this similar situation, I do not know. Perhaps by the time "The Crash" cue was in the queue next for sequential engraving, perhaps Omni thought better of it and changed their mind. Glad they did!

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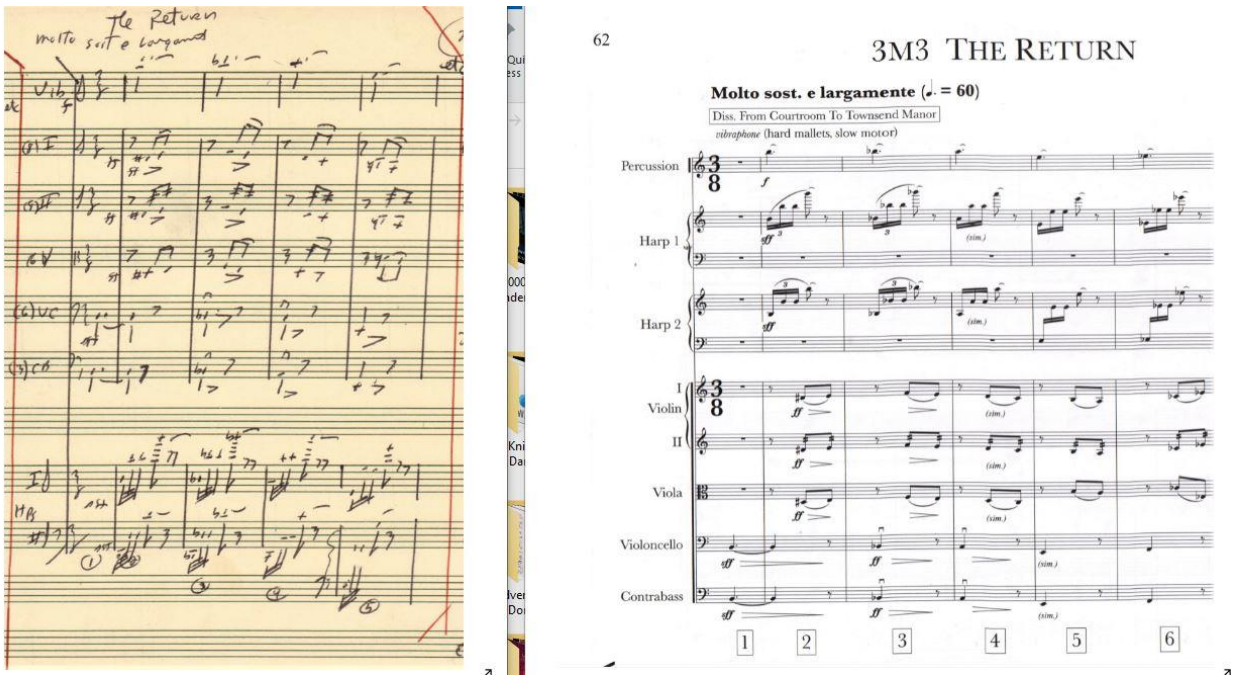
THE RETURN Page 62 (complete 17 bars) Omni engraving



https://i.postimg.cc/K8BxRrtd/Return-comparisons.jpg

This is an interesting cue to compare with Herrmann's autograph cue. Look at the two harps notation structure throughout most of the cue. In 3/8 time, Herrmann wrote a three 32nd notes (connected by three beams) figure up to a stand-alone 8th note (followed by two 8th rests). So those 32nd notes in the initial figure are actually quickly played grace notes up to the solitary note in the first 8th beat of each bar in 3/8 time (followed by two 8th rests for the harps).

Well, I scratched my head when I saw the Omni version of the harps playing. There we find "3" triplet value 16th notes (not 32nd notes like Herrmann's) that actually has a full first quarter note beat value & then up to the stand-alone 8th followed by one rest mark (not two 8th rest marks like Herrmann's). As Mr. Spock might say, "Curious…" This is a clear example of an actual notation structure change. Maybe Omni thought that that's how it *sounds* to them? I don't know. Maybe they had a poor quality (unclear) copy of the facsimile & the three beams

seemed to look like two beams? I don't know (although I know that Herrmann did not write "3" triplet value number under any or each of those figures). So I am convinced that Herrmann meant those figures as a sort of acciaccatura or grace note(s) figure. As I discussed earlier in this review, leave well enough alone in most or many cases. Less is more when it comes to "IMHO editorial changes." If Herrmann was alive, he'd probably have a fit! :)

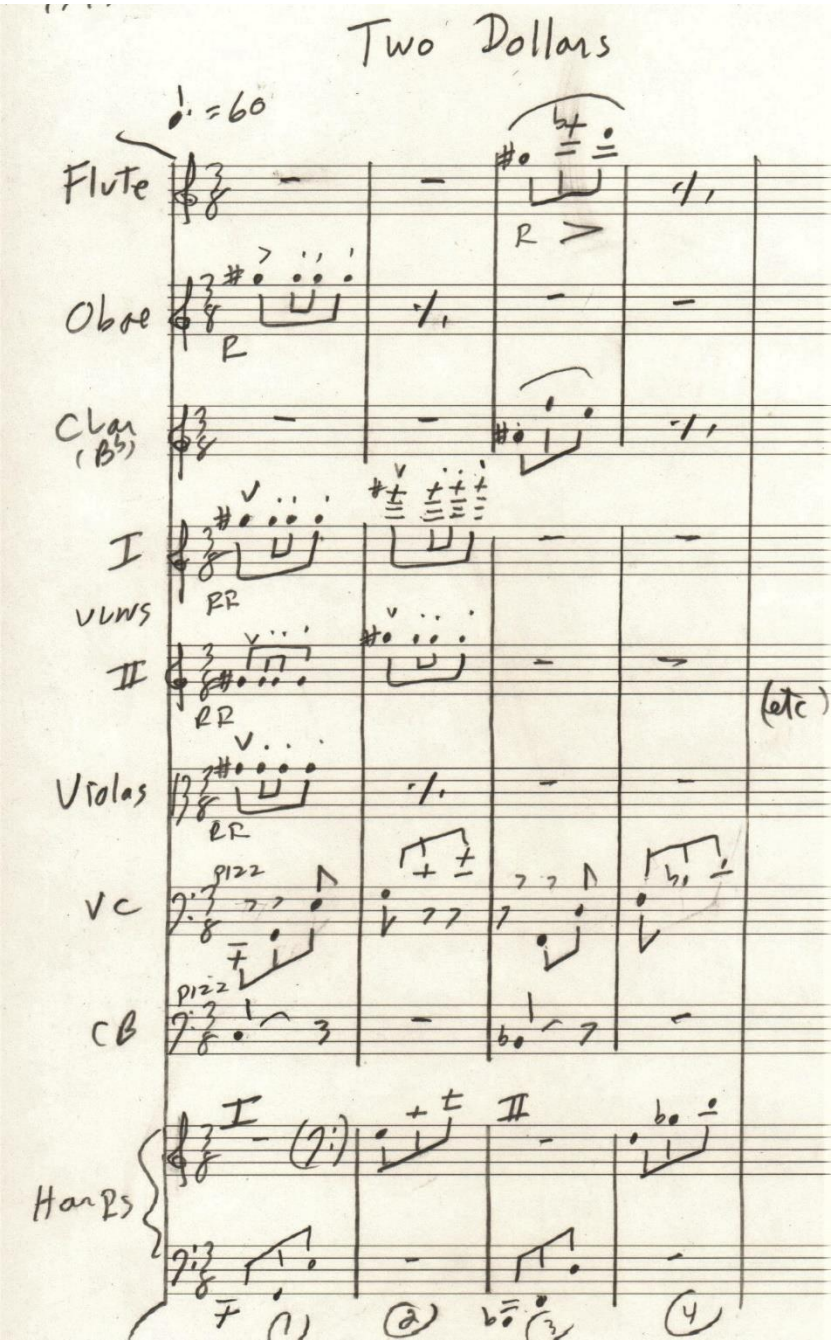
The vibe in the Omni edition states "hard mallets, slow motor." Well, this may be so in the actual recording session for the percussionist but this direction is not offered by the composer. Maybe it is implied by Herrmann but he did not actually write it on the autograph cue.

Otherwise the Omni cue, as always, looks fine & easy to read.

****

TWO DOLLARS Pages 63-64-top page 65 (complete 38 bars) Omni engraving.

Herrmann here wrote dotted quarter note = 60. Omni stated the same but also inserted the *Moderato* tempo marking. Actually, it should be *Lento*. I just calculated with the online metronomes that it is more dotted quarter note in 3/8 time = 54. With the dotted quarter note that means in 3/8 time it is simply one metronome beat per bar. That's the general *Lento* range (including 60). If it was reconverted as 8th note, then 8th note = 162 or *Vivace*. That means 3 metronome beats per bar. Take your pick! :) Personally I like the *Vivace* heading for this cheerful & humorous music.



https://i.postimg.cc/W1JvF6cM/Two-Dollars-Bars-1-4.jpg

As far as the notes in the Omni engraving compared to Herrmann's autograph, the differences are not that appreciable. The most noticeable is that while Herrmann writes the G# notes, Omni

chose the enharmonic (Ab). I don't know what to say here. Perhaps a violinist would say that Herrmann's G# would be a bit more "brighter" than the Ab. I don't know for sure. I read that John Williams prefers sharp (#) brighter key signatures for the violins. Where is Jascha Heifetz to answer that? Oh, he died a year before Herrmann….

https://www.youtube.com/watch?v=jhV4ktD3KrU [Two Dollars]

Omni inserted *Molto largamente* in Bar 26 just as Herrmann did (*Molto Largamente* in Herrmann's, the "L" capitalized).

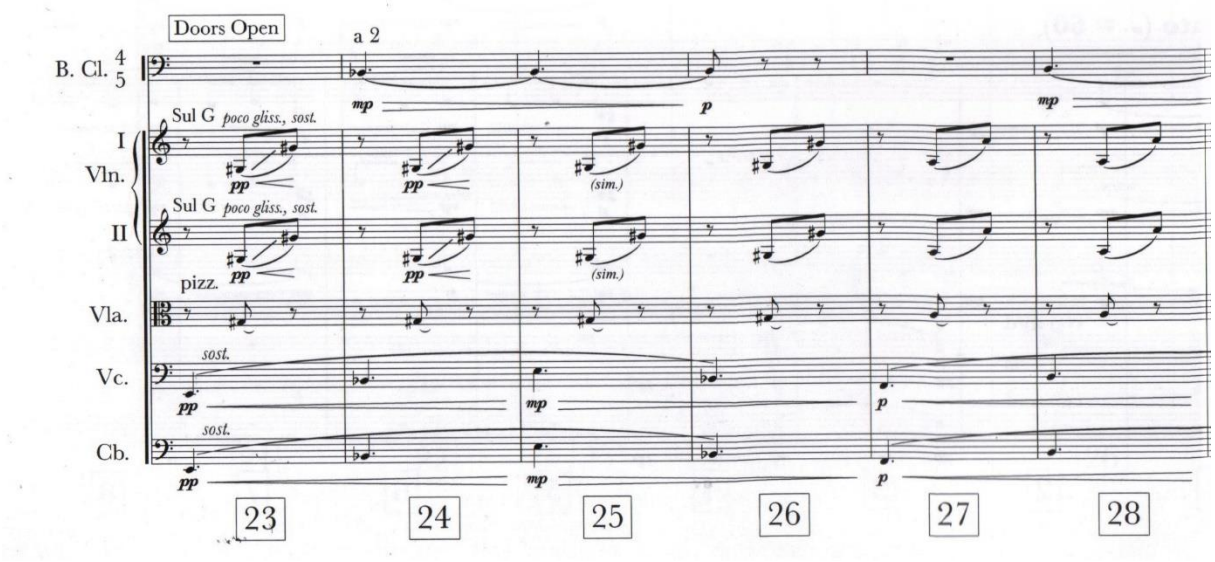
****

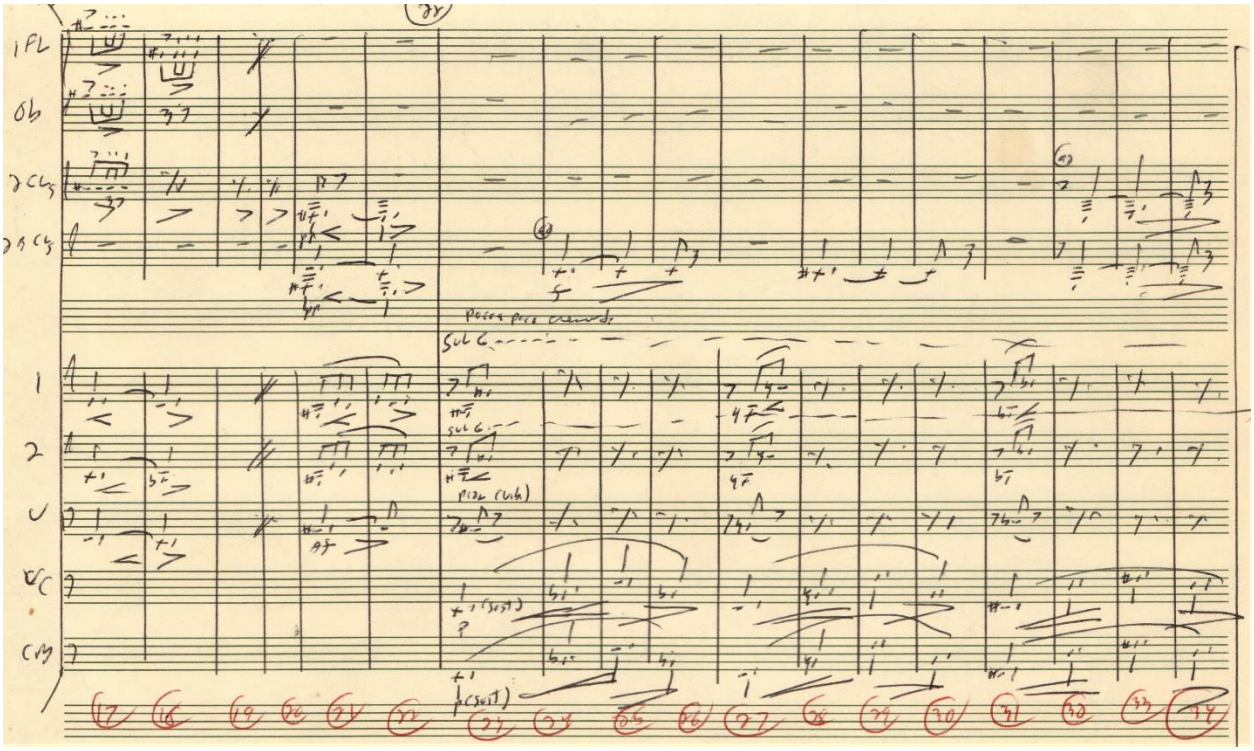
THE ELEVATOR Bottom page 65 and pages 66-67 (45 out of actual 47 bars) Omni engraving

Only two repeat bars at the end of the cue were deleted in the final movie edit.

I think Omni did a good editorial adjustment in "Door Opens" section of the movie starting Bar 23. They do as Herrmann did but includes the *poco gliss* direction and diagonal glissando line from small octave G# 8th note up to Line 1 G# 8th note (crossbeam connected). Herrmann did not do this even though it is obvious to most people's ears in the original recording (conducted by Herrmann himself). I guess he just forgot <u>or</u> he changed the effect at the recording session (similar perhaps to changes done later on in "The Ledge" cue).

https://www.youtube.com/watch?v=-gdCEalOlyI [The Elevator]





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U.N. Pages 68-70 Omni engraving (59 out of 68 bars).

Reel 4/pt 3, Cue # 1743-10. 3/8 time, 2 pages, 68 bars, 1:01 duration. Note: Herrmann (or the film editor) deleted up to 9 bars but it's not worth the trivial effort to locate precisely which inter-mixed in

this cue. Still I would've liked seeing those unused bars here in the engraving for historical availability. But Omni did a good job restoring the final edit cut version of the written score. They spent some special attention on this music due to the many isolated cuts here & there.

****

INFORMATION DESK Pages 71-72 Omni engraving (all 72 bars).

Nothing particularly interesting to want to comment on this cue and in the comparisons. Everything is fine.

****

THE KNIFE Pages 73 thru 78 (all 50 bars) Omni engraving

Again there is no need to show comparisons for this cue. Omni included the *Violently* tempo marking (Herrmann did not). That okay but I think Italian would be better (as Herrmann customarily used). The only time Herrmann used a term similar to this was *Allegro Violento* for "The Death Hunt" cue in *On Dangerous Ground*.

Omni makes the right or "enough" correct choice for the horns in Bars 5-6. For some reason (usually he is spot on but missed the mark this time), Herrmann writes a B minMaj 7th sound for the horns but enharmonically as B/D/Gb/Bb 16th notes to (correctly spelled) Bb/Db/F/A dotted 8ths tied to half notes (Bb minMaj 7th). Omni corrects this as B/D/F#/A# 16th notes. This general seventh chord (specifically the Eb minMaj 7th) is sometimes called the "Hitchcock chord" (I pretty much debunked that in previous papers). This is not well supported in terms of frequency of use in all Herrmann-scored Hitchcock films. But the minMaj 7th emphasis has a certain degree of validity in the more "disturbing" Hitchcock films (especially *Psycho* and, to a lesser degree, *Vertigo*). And this "The Knife" scene & music would definitely be termed disturbing (and *violento*, if you wish). As I had

shown in the past, the half-diminished 7th is used far more frequently by Herrmann than even that other colorful (and more dissonant) seventh, the minMaj 7th.

https://www.youtube.com/watch?v=TBSs6Bp-tys [The Knife]

[end session, Thursday, August 20, 2020 at 8:42 pm. Democratic Convention now over]

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INTERLUDE, CONVERSATION PIECE Pages 79 thru 85 Omni book

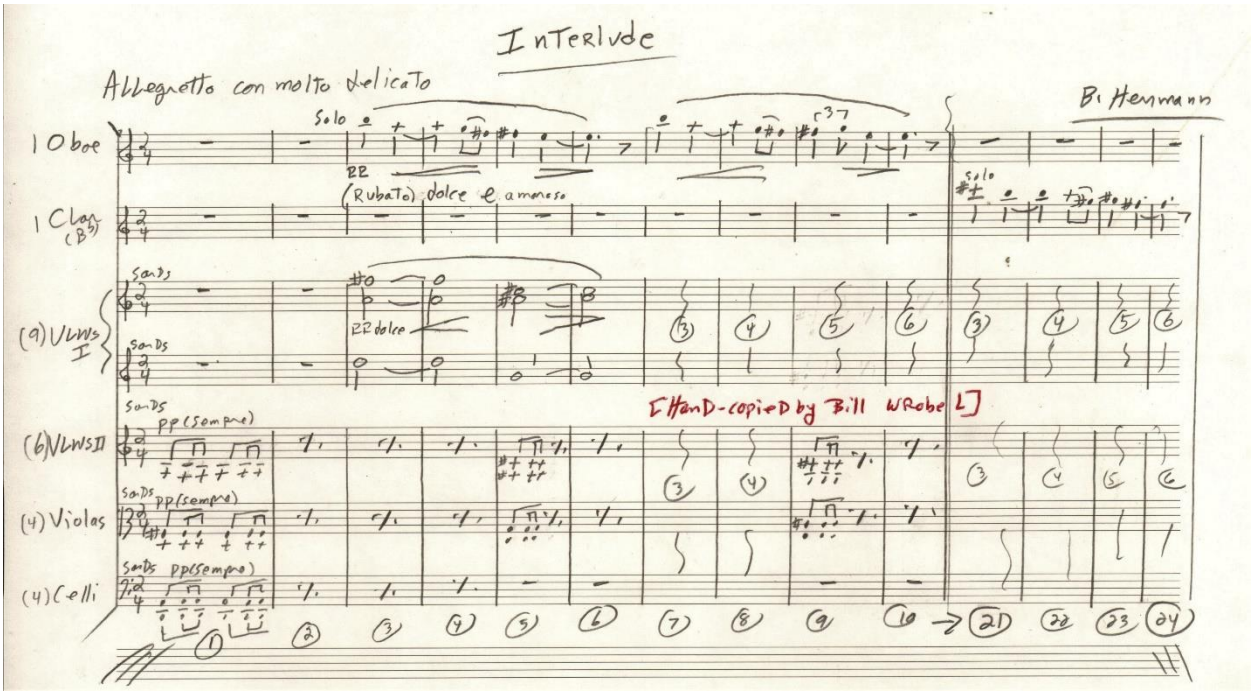
There are real issues with these romance theme cues as Omni engraves them. I do not really "fault" them because there is genuinely a mystery behind the music. Let me explain.

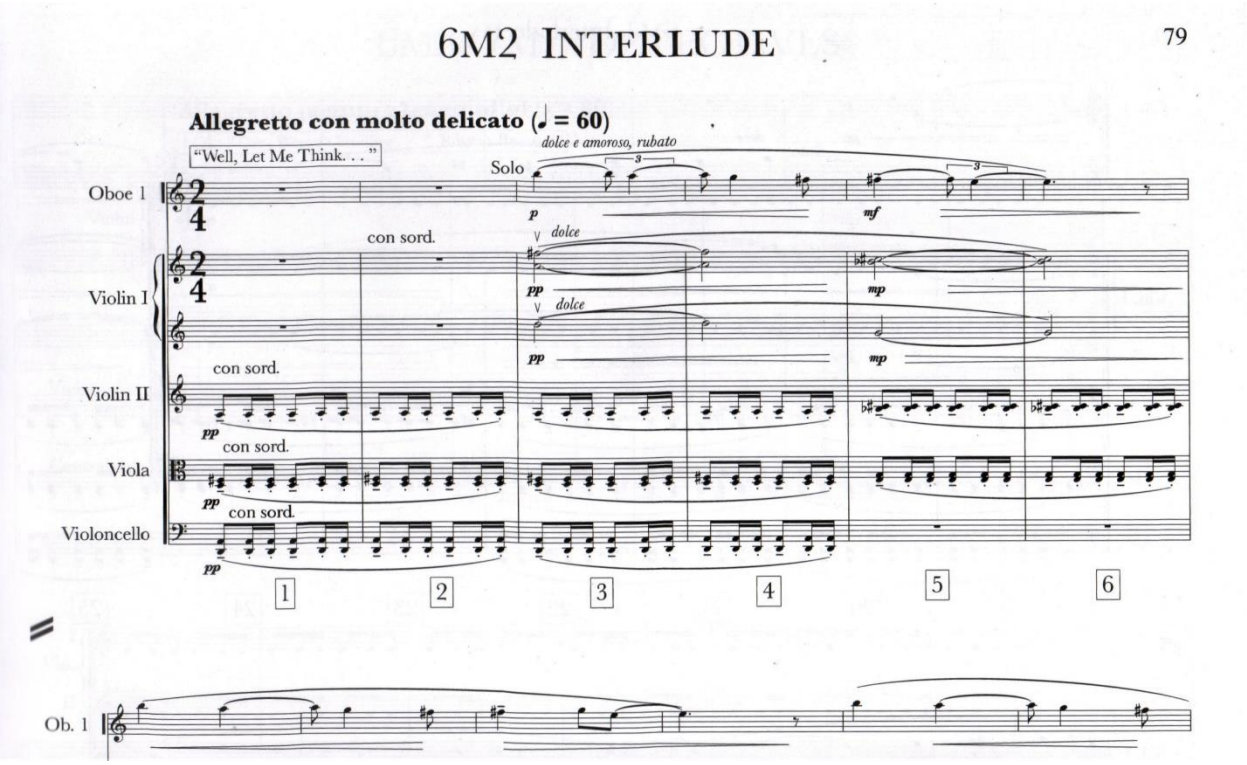
First of all, what Herrmann actually wrote on the autograph score is not what you see in the Omni versions, focusing specifically on the solo oboe and clarinet (see images below). Remember that "Conversation Piece" is an extended clone for the later scene of the first romance cue, "Interlude." So the music is largely interchangeable (same note structure for the solo woodwinds as shown in the autograph score). See comparisons below.

https://www.youtube.com/watch?v=dlrXfIZa1Zk [Hollywood Bowl]

https://www.youtube.com/watch?v=56pAhBUqrlA [Herrmann OST]

https://www.youtube.com/watch?v=Lg2MApx1Qp0 [McNeely]





The three YouTube links above show different recordings of "Conversation Piece" (again, ala "Interlude"). The Hollywood Bowl &

Joel McNeely recordings are the ones that accurately reflect what Herrmann originally wrote. Laurie Johnson's rerecording *also* reflects the same but so far I have not been able to find a link. The Herrmann OST that Herrmann conducted for the movie is reflected by the Omni engraving.

The mystery: Is there a separate autograph score (or at least Parts for the clarinet & oboe) that reflect the changed solo instruments' music structure (shown by the new Omni engraving)? Did Omni obtain that revised written music for "Interlude" or (as I suspect) reconstructed it by ear? The latter is correct (see next paragraph). Moreover, there is no "new" or "Revised" autograph cue in Herrmann's hand that I nor anyone else can find (at least so far). Also, most likely the MGM Parts of the NxNW score are lost forever, thrown (with most other famous MGM scores) in that late Sixties dump off the 405 freeway.

Omni clearly made the editorial decision to opt for the revised solo music (not the autograph score that still survives). If you listen to the original tracks, the solo rendition is beautiful, very similar to the original written structure but with a lot more nuances. It almost feels that the solo players were allowed to *ad lib* at will! :)

Personally, as a preference, I like the original version a lot better. For one thing, the written music *looks* better to me, simpler, charming. The Omni engraving (revised cue) of the solo players music is well reproduced I think but the written music phrases look awkward to me as a structure compared to Herrmann's originally penned music. In the "Analysis of Individual Cues" text section, the author (Tim Rodier) stated that he needed to alter the solo pieces slightly in "Conversation Piece" to reflect the original recording compared to "Interlude." But in the original autograph score, the structure is precisely the same in

both. Moreover, Omni did not discuss in their analysis that the written music for the solo instruments was different in the autograph score than what Omni actually engraved. That's ok but a little heads up would have been helpful, especially if people listen to, say, the McNeely recording and wonder why the solo instruments do not play as the Omni engraving shows. It can get confusing to innocent, unknowing listeners. So that is why I needed to clarify the mystery here in this review.

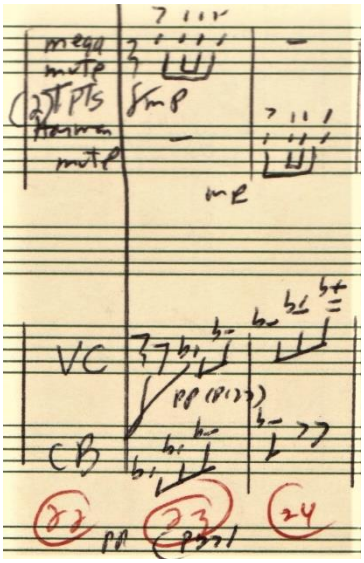
****

DUO Pages 86-88 Omni engraving

DETECTIVES top page 81 " " I will skip these cues. Not necessary to review. Duo is a variation extension of "Interlude" & "Conversation Piece."

****

THE STATION [New] Pages 89-91 70 out of 74 bars) Omni engraving.



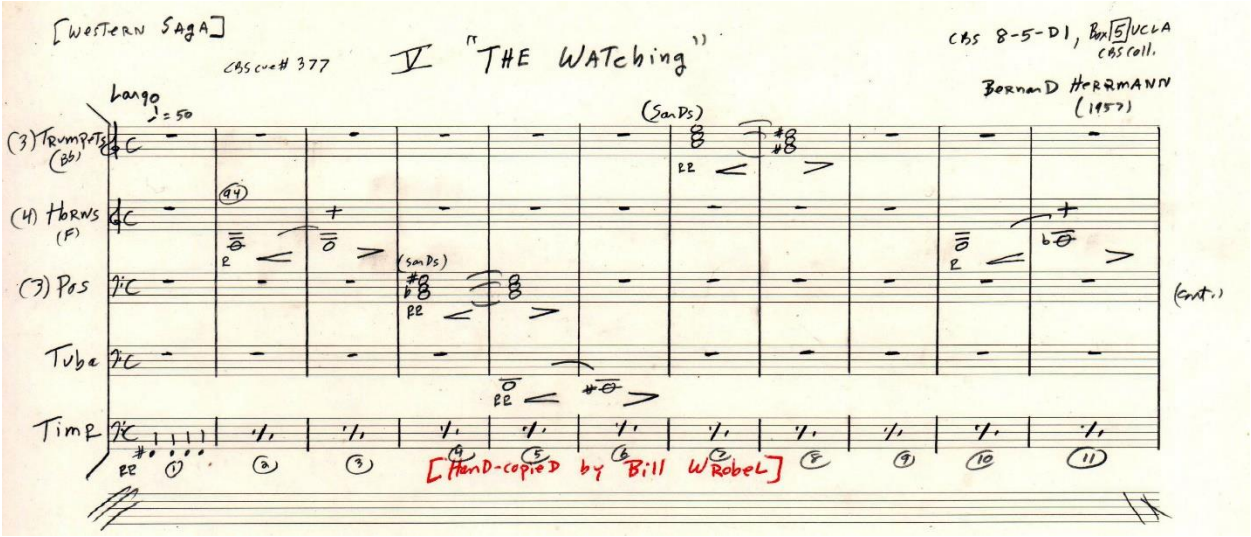
Not much to state for this engraving. Omni is pretty faithful to the autograph except for the start of Bar 23. Herrmann has one trumpet with a mega mute while the other uses a harmon mute. But Omni

engraves harmon mutes for both. Curious. Also note that the old version of “The Station” (8 bars) was not engraved.

****

THE PHONE BOOTH Pages 92-92 (Bars 21 0f 26) Omni engraving.

Autograph cue Bars 21-25 were not included in the Omni version. Bar 21 of the Omni version is Bar 26 of the autograph. Moreover, the “steady, like a pulse” indication in the engraving for the timpani constantly repeating Bb quarter notes (also similar pattern for the harps) is not so written in the autograph. I have seen this pattern used in Herrmann television cues, including “The Watching” from the CBS suite, *Western Saga*, the “Indian Suspense” cue from the *Indian Suite*, and “Mirages” from the *Desert Suite*. These three cues all had the timp beat Great octave F# quarter notes drone-like throughout the cues.

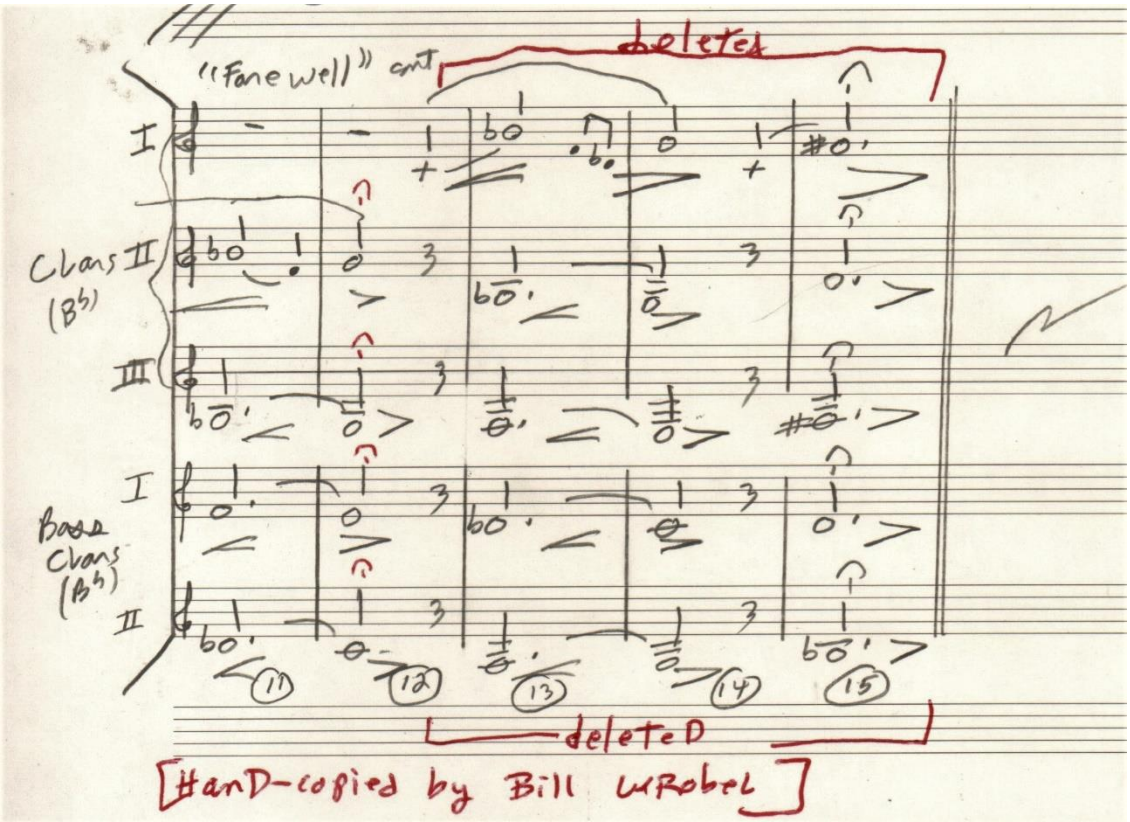


****

FAREWELL Top of page 94 (12 of 15 bars) Omni engraving

Basically the three end bars of the autograph cue were deleted, most likely by the editors, not Herrmann himself, due to the shortened

final edit scene than originally filmed. Below is my hand-copy of those unused bars to show what you are missing (from the Omni edition).



****

THE HIGHWAY Bottom page 94 thru page 97 (all 55 bars).

Kudos to Omni for engraving this completely unused cue. Incidentally, it was recorded by Joel McNeely:

https://www.youtube.com/watch?v=eSVyXYceGvM

Once again, similar to the earlier cue, "The Phone Booth," we hear the drone-like beats of the timps (but this time on Great octave Ab quarter notes). However, this time around, Omni did not insert "steady, like a pulse" as they did for "The Phone Booth." The autograph does not have that indication written.

Whether the music was supposed to start here in the descriptive rectangular box “Roger Exits Bus” or when you first see the bus approaching is debatable. I may experiment later with my DVD…Yes, I checked. The Omni suggestion works best for sure.

****

THE CRASH Pages 98 thru 107 (all 114 bars) Omni engraving.

Many thanks to Omni for including the complete cue because the music actually ends on Bar 97. Whether Herrmann decided to cut the rest of the cue or Hitch/film editor, I do not know. However, the music could have easily carried on in the final edit of the scene when Roger is crossing the street & enters the hotel lobby & starts to talk with the desk clerk. At any rate, the unused music was nevertheless recorded in the original sessions & included in the Rhino cd.

https://www.youtube.com/watch?v=mwb4lL5RScc

****

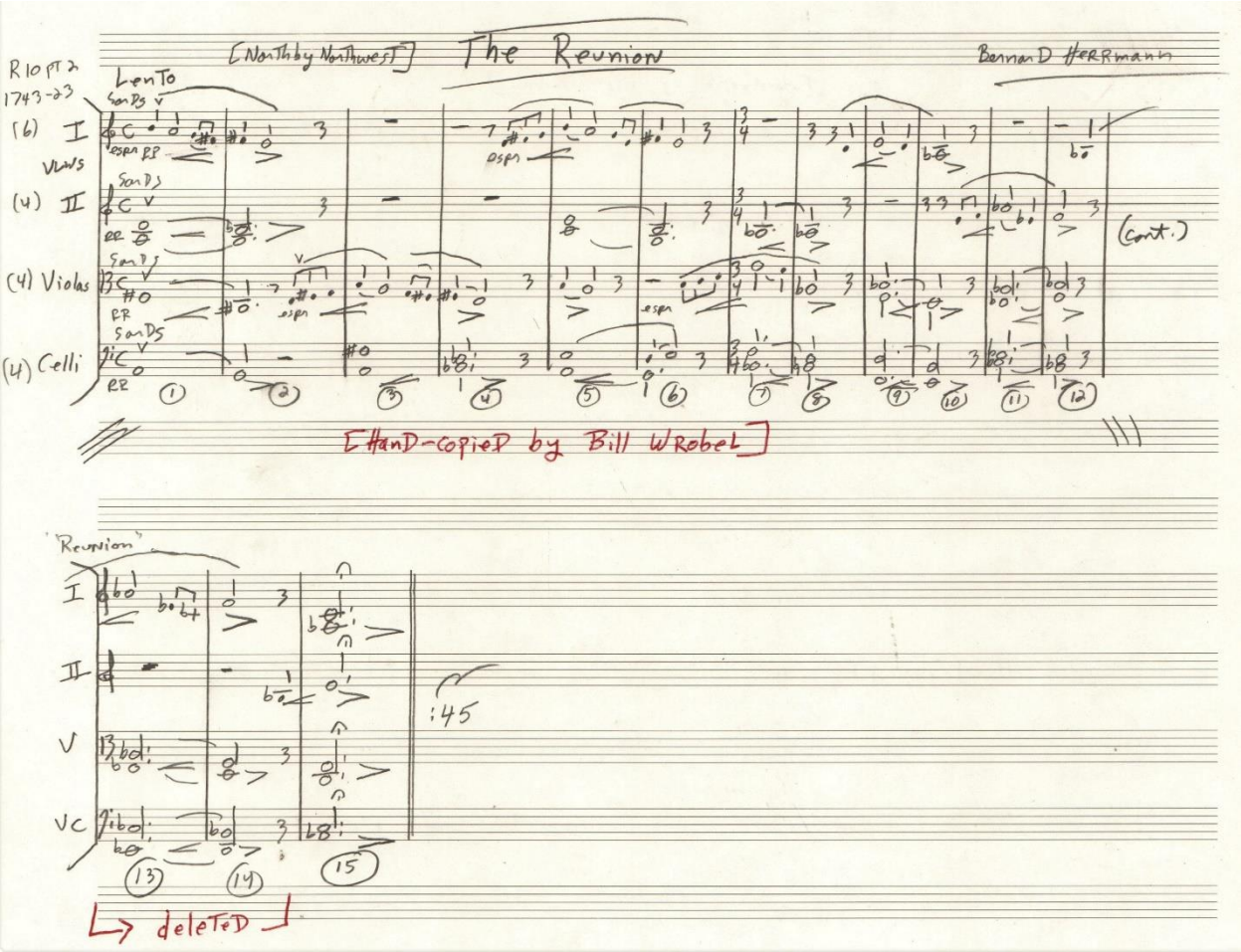
HOTEL LOBBY Page 108 Omni engraving.

Many thanks again to Omni for including this unused cue. It was recorded in the original sessions but, for some reason, not used in the final edit of the picture. You can hear the original session music in the link above with “The Crash.”

****

THE REUNION Top of page 109 (13 of 15 bars) Omni engraving.

Bars 13-14 of the autograph cue were cut out in the final edit of the movie (also not included in the Omni edition). Here below is my hand-copy of the complete cue as originally intended so that you can see what you are missing!



****

GOODBYE Bottom of page 9 (all 12 bars) Omni engraving

No need to comment because this music is pretty much similar to the prior cue except orchestrated for clarinets & bass clarinets.

****

THE QUESTION Top page 110 (all 10 bars) Omni engraving.

Once again, no need to comment. Everything is self-explanatory upon looking at it.

****

THE PAD & PENCIL Bottom page 110 and page 111.

Back to the “travel” music first seen (but not heard in the final edit of the movie! :) in “The Streets” cue. No need to really comment here either. It’s fine.

****

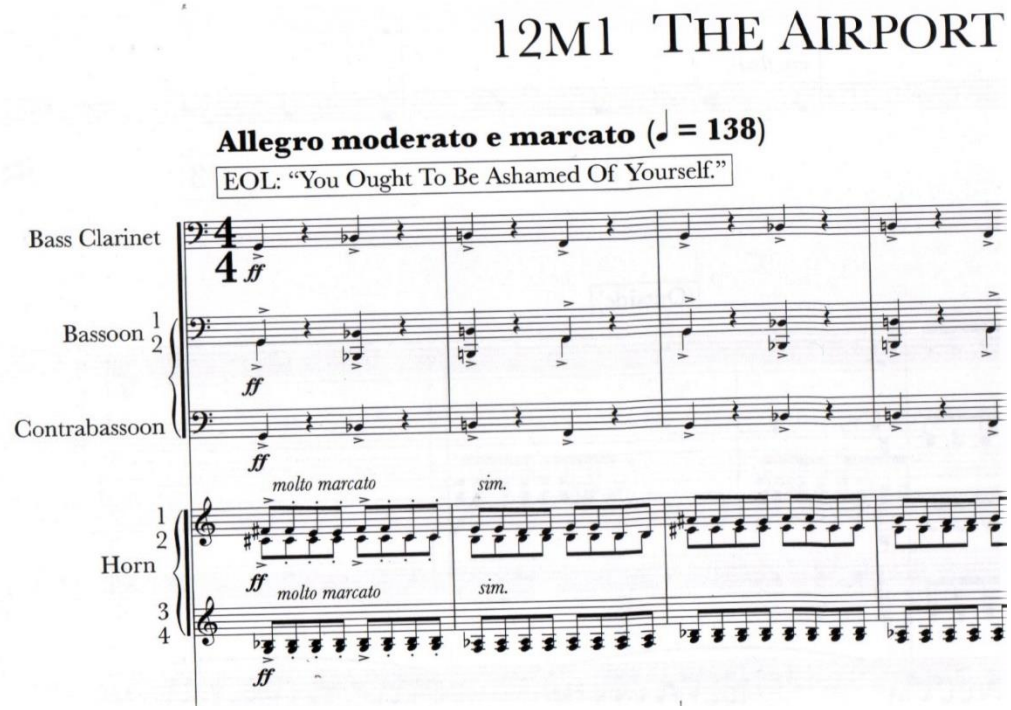
THE AUCTION Pages 112-114 (all 22 bars) Omni engraving. More “travel” patterned music. Fine & easily readable engraving.

****

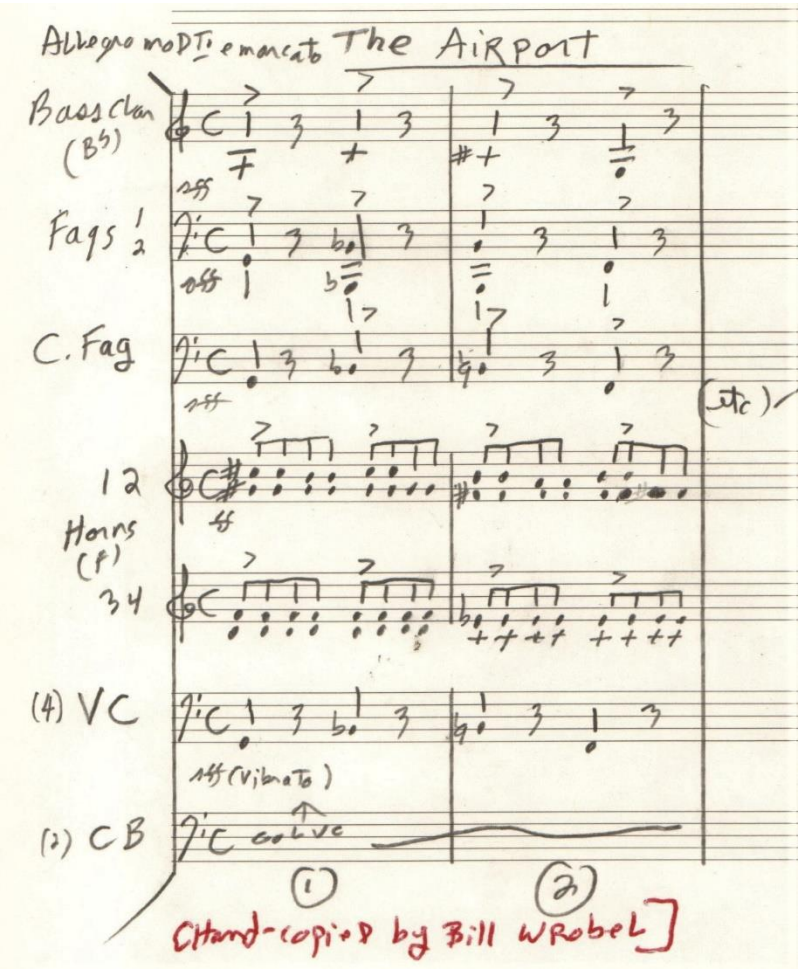
THE POLICE Pages 115 & top of page 116 (all 11 bars) Omni engraving. Ditto above. I discuss these cues in plenty of detail in my rundown of the score linked before.

****

THE AIRPORT Most of page 116 thru page 118 (all 31 bars).



The same “Travel” pattern is sounded here but strikingly so! It is definitely an attention-getting cue. Below is my hand-copy of the first two bars to show a comparison between that & the Omni version above. Of course the Omni edition has the transposing instruments in concert pitch. There are standard micro-edits for an engraving edition that are fine. The *molto marcato* indication above the horns in the Omni version is not present in the autograph (probably because the general tempo marking indicates *marcato* already). The woodwinds sound *sff* quarter notes in the autograph but *ff* in the Omni edition. That’s OK but again not really reflecting what Herrmann actually wrote.



****

THE CAFETERIA Pages 119-120 (all 43 bars) Omni edition

Once again, fine engraving, very easy to digest. But also once again there are micro-edits. Instead of inserting *f* > (decrescendo) underneath the strings, we instead find *mf* > *p*. Harmless enough here (maybe even accurate!) but again I prefer for historical value what Herrmann wrote.

****

THE SHOOTING Pages 121-123 28 of 29 bars) Omni engraving.

Old Bar 15 was cut in the final edit of the movie.

Of course this is the scene where Eve shoots Roger dead! Poor innocent viewers at the movie probably were upset. In hindsight, perhaps Hitch was thinking of doing to Cary Grant in this movie what he actually did to Janet Leigh the next year in *Psycho*! :)…

Nothing else to comment on. The engraving is fine.

****

THE FOREST Page 124 (all 21 bars) Omni edition.

The engraving is quite fine thru Bar 20. However, Omni made an engraving error in end Bar 21. Herrmann changes that end bar to C (4/4) time, whereas Omni keeps it at 3/4 time with the dotted half notes held fermata instead of whole notes held fermata. Perhaps Omni was quite aware of that but made an editorial decision that since it was the final bar with the tones held fermata, it really did not make that big of a difference to need to change it. I don't know. But in terms of authenticity, Omni should change it in the next edition. It's not a big deal per se, but I think for accuracy it should be redone.

****

FLIGHT Page 125 (complete 9 bars) Omni engraving

This engraving is almost perfectly the same as written in the autograph for a change. No micro-edits. The only tiny omission I see is in Bar 3. Omni forgot to insert *ff* underneath the clarinets that Herrmann wrote.

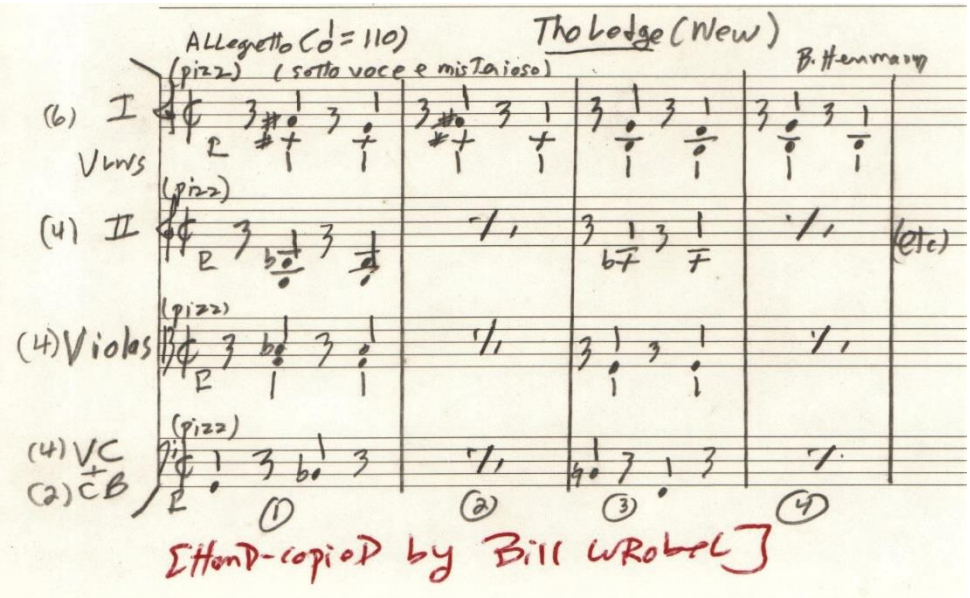
****

THE LEDGE Pages 126-128 Omni engraving

Finally I reached this most fascinating cue of all of them, in my opinion. I remember when I was nine years old in 1959 when my mom took me to see this movie. Even then this atmospheric scene (along next with "The House") and music by Bernard Herrmann really grabbed my attention, even as a kid! You can imagine how excited I was when the UCSB Bernard Herrmann Papers finally made this written score available in 1982 to researchers. I was there in 1982 at age 32, and within that first day I made sure I looked at "The Ledge" cue.

Except the cue as I (and everybody else) heard it was not there in the archives…What was available apparently was the "old" version. The "New" or "Revised" version that we heard in the movie was not available to see. What's the deal? Well, that still remains a mystery. Most likely the Parts of the new version were tossed away in the late Sixties by MGM in that travesty of dumping all their scores (except Conductor scores for legal reasons) in a landfill underneath a golf course off the 405 Freeway here in Southern California.

Fortunately Omni (thank you!) reconstructed the music pretty well overall EXCEPT for a few noticeable goofs. I don't blame them because Herrmann made the same goofs! Below are images that help to describe them.


ALLegretto (♩ = 110)
The Lodge (New)
B. Herrmann
(pizz) (sotto voce e misterioso)
(6) I
Vlns
(4) II
(4) Violas
(4) VC
(2) CB
(etc)
[HanD-copieD by Bill WRobel]

The Ledge (New)

North by Northwest (1959)

music by Bernard Herrmann

Tempo/Metronome Markings

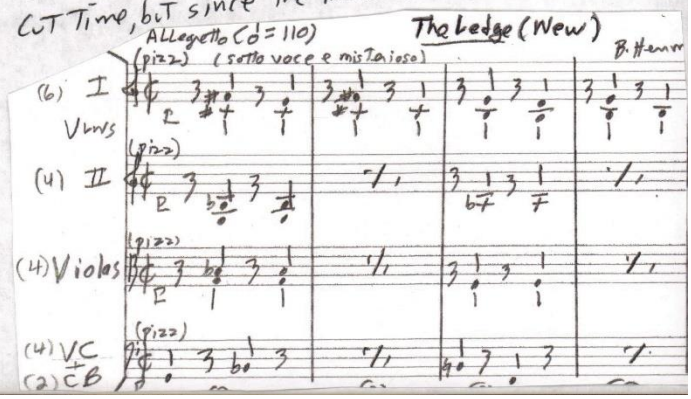
Note: The written music (autograph/Parts) are presumably lost for "The Ledge" (New) (Reel 13pt4) — The music actually played in the movie, the original version (OLD) of "The Ledge" is archived & Available, That autograph cue is set in C ($\frac{4}{4}$) Time signature, (Allegro (♩=120), OLD version = 33 bars, The New version would be 61 bars (based on the structure of the OLD version) If $\frac{2}{2}$ Cut Time setting

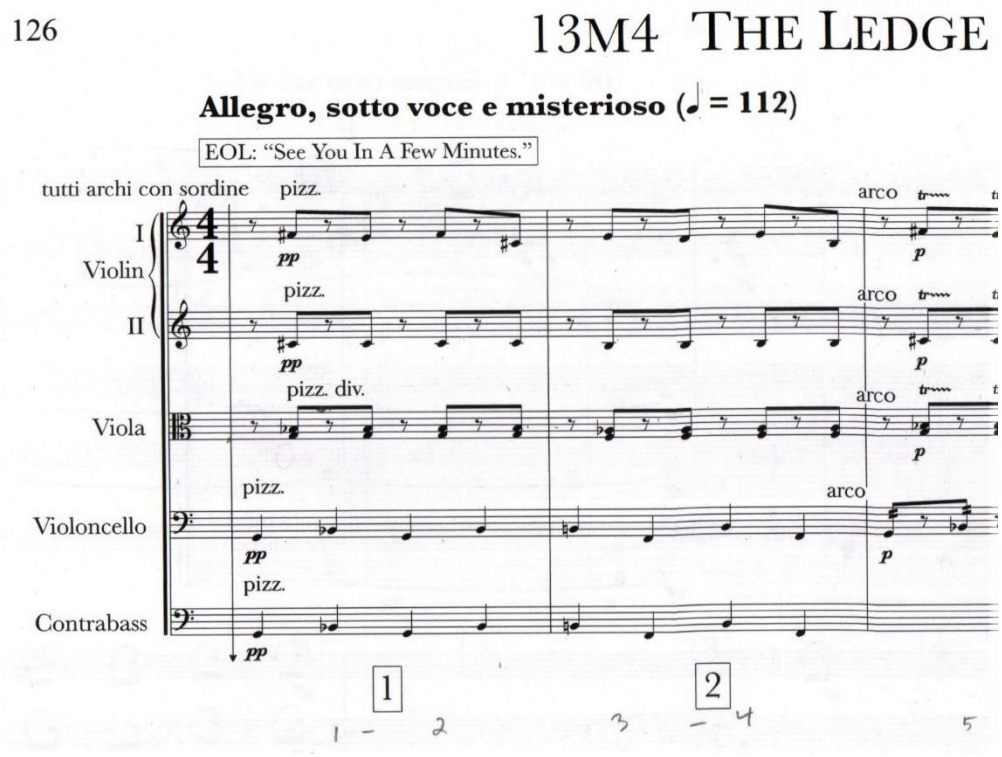
Recordings:

1. Herrmann's OST — ♩ (mod to an Allegretto) = 110 ♩ = 220 (Presto or Prestissimo) = 1:10 duration
2. Laurie Johnson conducting (Varese) — ♩ (Adagio) = 72 ♩ = 144 (vivace) = 1:57 duration
3. McNeely conducting (Varese — ♩ (mod to an Allegretto) = 106 ♩ = 212 (Presto or Prestissimo) = 1:11 (or 10) duration
4. Omni engraving (July 2020) — ♩ = 56 ♩ = 112 (set in 4 (C) Time in engraving

Engraving =

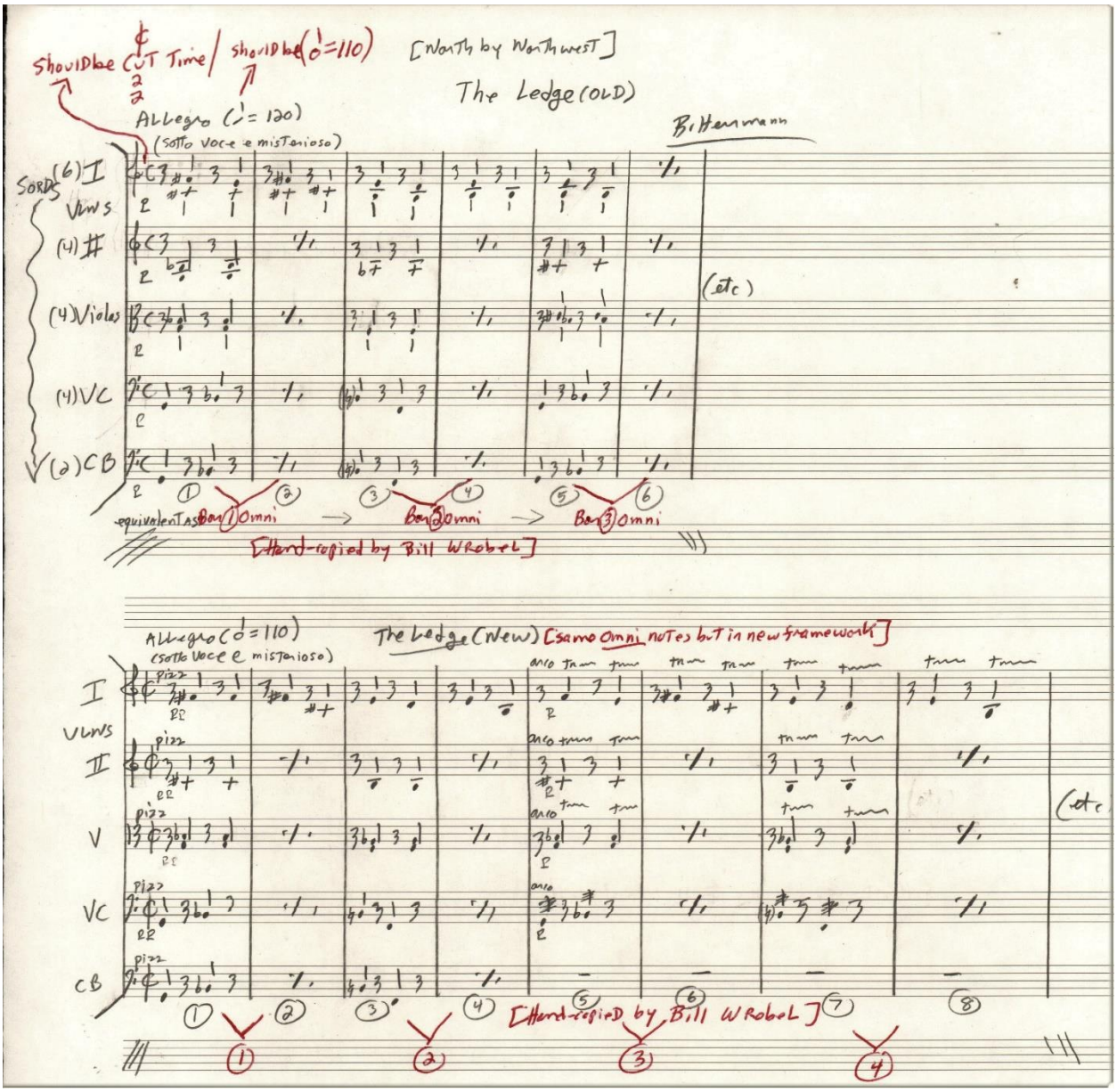
Note: Altho Laurie's version is by far the slowest, Actually he was the most faithful to Herrmann's original instruction of ♩=120 in the OLD version. Even so, Laurie conducted faster at ♩=144 because 120 would've been Really slow!!)... So the music should Really be set in CUT Time ($\frac{2}{2}$ or ¢) due to the intended fast pace and the predominant Two-beat per bar inclination, Probably Herrmann's New written was actually set in CUT Time, but since the music is lost, we cannot confirm,





Study these images over well. Take your time…

Omni did a good job I think in trying to duplicate the musical effects reflected in the "New" version of "The Ledge." However, they should've structured it as Herrmann wrote it. Instead, they in effect "squeezed" two bars of Herrmann music into one bar in their revised format of using 8th notes. That is why I wrote in pencil under the Omni photocopy "1-2" underneath their Bar 1, "3-4" underneath their Bar 2, and so on.



But I do not fault Omni for this because Herrmann himself wrote C (4/4) time and also (erroneously) *Allegro* with quarter note = 120. Herrmann should've inserted Cut (2/2) time for that fast music. To prove this, all you as a reader need to do, if interested, is visit a metronome site on the Internet. I use several but this one below will suffice:

https://www.flutetunes.com/metronome/

In normal 4/4 or C time, there is a noticeable four-beat pulse (strong-weak to semi-strong to weak). It is a simple quadruple rhythm. Cut (2/2) time is a simple duple rhythm. Usually that is reserved (like especially 2/4 time in action music) for faster music with an obvious two-beat accentuation (like "The Ledge").

Immediately below is the OST of the "New" version of "The Ledge" conducted by Herrmann:

https://www.youtube.com/watch?v=LL4ruEX8tc8

Immediately below is the McNeely rendition of the "New" version (but is not as wholly authentic, making mistakes like starting at the 00:05 point that was supposed to match the music in Bar 3 of the Omni version & in the OST):

https://www.youtube.com/watch?v=nRjKwyRqnF0

Immediately below that I found on YouTube is the Laurie Johnson version of the "old" version of "The Ledge" :

https://www.youtube.com/results?search_query=Stalking+Van+Damm%2C+North+by+Northwest

Well, as I noted in my red-marked LEDGE sheet pages above, Laurie actually did the most faithful of all the recordings in terms of trying to duplicate that C or 4/4 time. He even dialed up the pace more in actuality but it *still* sounds too slow compared to what Herrmann wanted (as demonstrated in the OST). Similarly, the quarter note = 112 in the Omni version would be slow, but even *slower* because Laurie went up to approximately 144 for the quarter note (in 4/4 time).

So the goof was setting a 4/4 or C time married to the initial tempo marking for this active & faster cue. Maybe the Parts for the New version shows Cut time but so far nobody has copies of it (as I said, probably thrown away). So, in my opinion, the Omni engraving (for accuracy) needs to change it to Cut time & half note = 110 (my best estimation—*Moderato* or better yet *Allegretto*) that in effect means quarter note (doubling that value) equals 220 (*Presto* or *Prestissimo*). Also the 8th note notation structure they presently show in this edition is cluttered looking to me. Best to simply stick with how Herrmann designed it. Anyway, this is all scientific based on metronome timings depending on what time signature you structure the music in written form.

So the way Herrmann paced his music in the recording session was to roughly have each bar = one second (or two half notes in Cut time or one half note = half a second in that fast pace). The exact pace is half note = 110. In the changed Omni format in terms of notation structure, if changed to Cut time we would in effect have each bar = 2 seconds. So Bar 1 as it is set up now would be seconds 1-2 (:02), Bar 2 = seconds 3-4 (:04), Bar 5 = seconds 5-6 (:06), and so on. I propose they change back to the actual notated structure written originally by Herrmann (see my illustrations above).

Omni has micro-edited in this cue and reassigned note placements compared to Herrmann's placements (especially seen in the first 4 seconds of music). That's ok. See comparisons.

Also note that Herrmann in the "old" version of this cue forgot to insert *pizz* (pizzicato) for the strings. Yet by the time we reach his Bar 17 in the old version (equating to Bar 17 of the Omni version) he writes *arco* for the strings (presupposing pizzicato earlier). Remember that the old version does not equate to the unavailable new version document.

That one would be a lot longer at I believe 61 bars whereas the old version is 33 bars. I wonder what happened to that new version? I mean, I can see the Parts being dumped by MGM, but usually Herrmann religiously took everything of his motion picture scores, hugged it to his chest or side when leaving the recording studio & took it home. He either forgot to take home the new version or gave sketches to copyists or ????

Once again, the emphasis on this music is two beats per bar, not four. Half note = 110 is the best I think but 112 is fine, very close. So if you used quarter notes as the basis then it is doubles the half note value (quarter note = 220 or basically Prestissimo). The old tempo marking even for C time is way too slow based on the final end product of the original stereo takes. That is why it has to be Cut time with half note = 120 (at the very fastest, but 110 is better). So Herrmann, God bless him, made a mistake in the old version or forgot to proof-read the time signature symbol or simply had a different conception in the old version (but unlikely with the *pizz* omission as well).

****

THE HOUSE Pages 132-138 (all 222 bars) Omni engraving.

Fantastic atmospheric cue. I love it! But I already discussed it in detail in my rundown 15 years ago, and there's nothing to really comment upon in the nice Omni engraving. It's all clearly laid out for you!

https://www.youtube.com/watch?v=FLVZVakmp_w [The House]

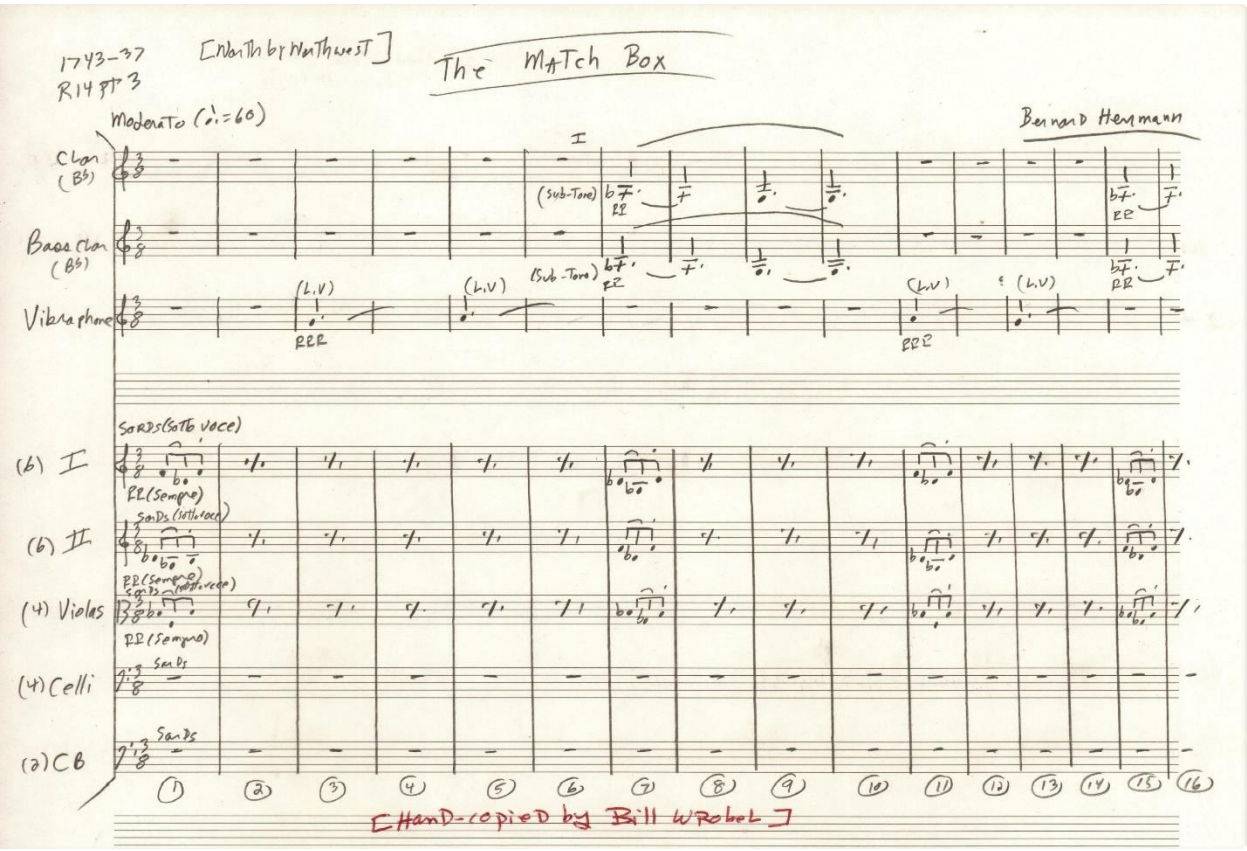
****

THE BALCONY Pages 139-140 (all 44 bars).

Fine.

****

THE MATCH BOX Pages 141-145 (all 119 bars).



Another fantastic, and especially atmospheric music. But once again, I discussed this in my rundown and have nothing of real importance to comment on the engraving. As expected, Omni does micro-edits & inclusions here & there like adding for the vive "soft mallets, fastest motor" (not on the autograph score). No big deal here. Note also that the vibraphone let vibrate notation is engraved differently than Herrmann's autograph…

https://www.youtube.com/watch?v=laCdBHy6yq4 [Match Box]

****

THE MESSAGE Pages 146-148 (all 55 bars) Omni engraving. Fine.

****

THE T.V. Page 149 (all 36 bars) Omni engraving. Fine.

****

THE AIRPLANE Pages 150-151 (all 31 bars).

Fine…As you might tell, I'm trying to hurry this review/analysis along! Move along, Li'l Doggie! :)……

****

THE GATES Pages 152-156 (69 of 72 bars) Omni engraving.

It's fine. Bars 68-70 were cut. You are not missing much. But still, for historical value, I would've liked an engraving that included those bars (but of course marked as "unused").

****

THE STONE FACES Pages 157-165 (65 of 78 bars).

Various isolated tiny sections of bars were cut in the autograph such as Bars 42-45, Bars 50-56, and Bars 74-75. You won't miss them but it would be good to have them in the Omni engraving if you wanted to hear the McNeely complete score recording.

https://www.youtube.com/watch?v=kzE-ffaB_5g [Stone Faces]

****

THE RIDGE Pages 166-174 (all 96 bars).

Fine.

****

ON THE ROCKS Pages 175 thru 200 (220 of 284 bars).

Give me a drink "on the rocks" in order to properly listen to this return of the *fandango*! I have no desire or need to focus on this long &

busy cue. Besides, the autograph full score version is not available. The music was sourced from the three-stave Conductor copy starting on Bar 17.

****

THE CLIFF Pages 201-207 (all 44 bars) Omni engraving

I have images of my hand-copies of the autograph score in my rundown from 15 years ago, so you can consult there if you wish to compare with the engraving.

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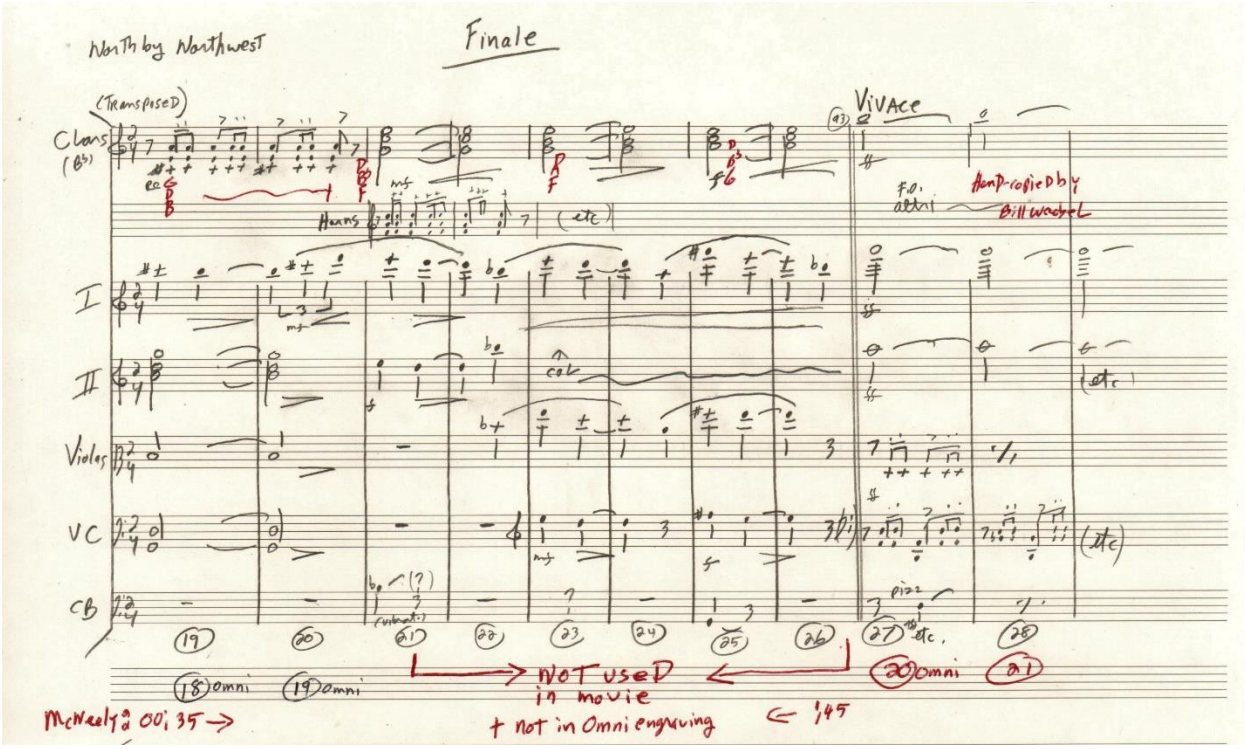
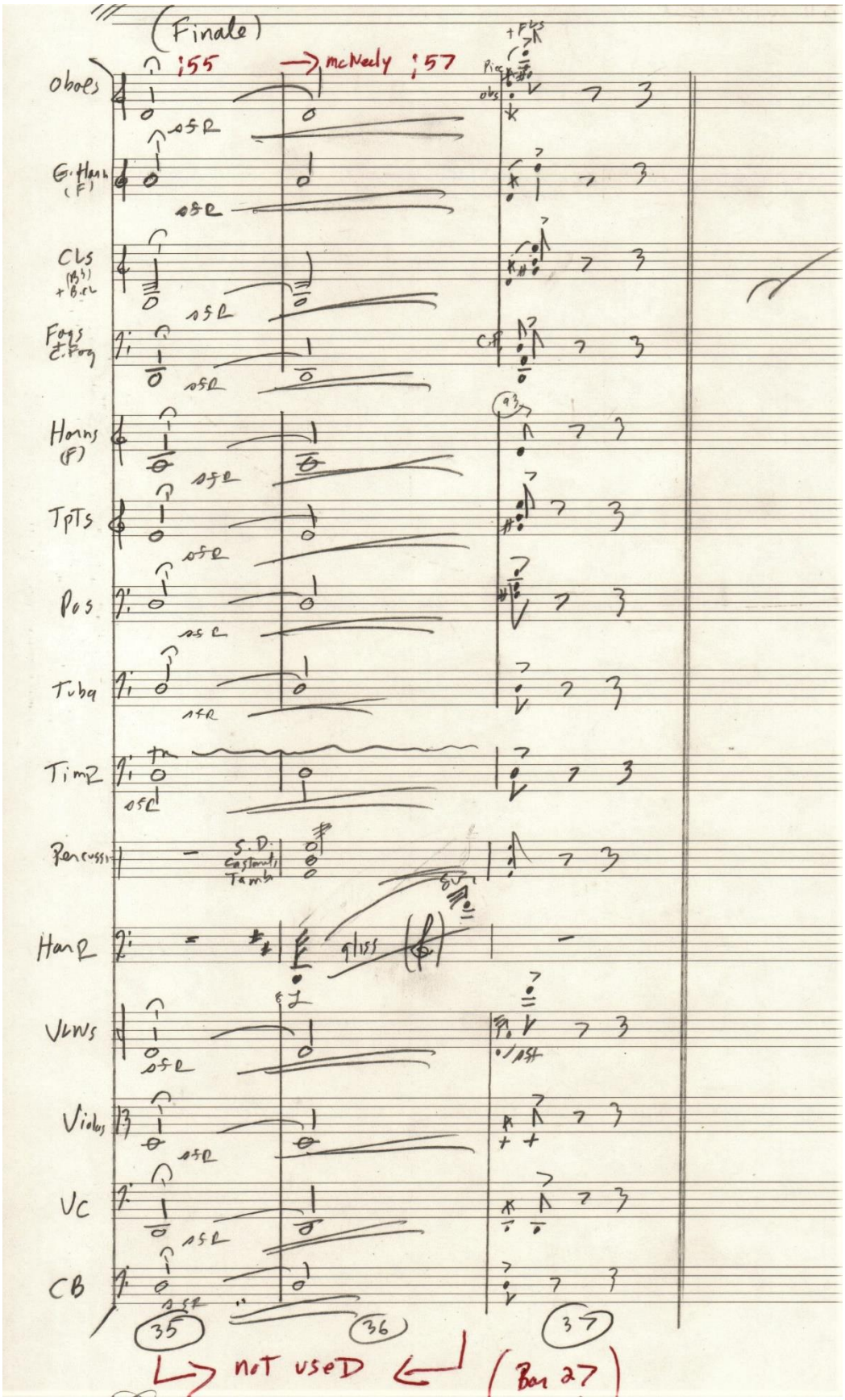


FINALE Pages 208 thru 211 (27 of 37 bars).


(Finale)
;55
→ McNeely ;57
Oboes
E. Horn (F)
Cls (B♭) + B.Cl
Fags C.Fag
Horns (F)
TpTs
Pos
Tuba
Timp
Percussion
S.D. Castanets Tamb
Harp
gliss
VLNs
Violas
VC
CB
35
36
37
not used
(Bar 27)

Bars 21-26 were cut from the movie (and unfortunately the Omni engraving) as well as Bars 35-36 (just immediately prior to the final bar). However, I created a YouTube version showing exactly those bars because McNeely had restored that music:

https://youtu.be/ug8_AvL2jIQ

I had received comments from a few people who also expressed disappointment that these bars were not restored in the engraving for historical value & greater interest because the romance extension was quite pretty to hear. Hey, maybe in the next edition! :)….but as John Wayne often said in his westerns, "Unlikely….."

So, except for my three moderate to mild beefs (not a transposed engraving, not restoring most of the unused bars in used cues, making sure to do "enough & not too much" editorial changes) this is quite a fine & attractive-looking engraving. Here is your chance with this premiere Herrmann film score engraving to finally know the "recipe" (in both the written notes but also the introductory text analysis by Tim

Rodier) of how Herrmann cooked up his savory music. So buy this Omni engraving and "dig in"! :) …….

By the way, the very last visual in the book is an etching of Mount Rushmore (the end climax scene of the movie) but instead of Presidents of the United States, they are four film music composers. The first one on the left appears to be John Williams followed by Alfred Newman followed by ???? (I can't presently figure out who that is; should be Max Steiner but doesn't look like him) and then, taking Lincoln's position, is Bernard Herrmann. Nice fun touch there!

So, in conclusion I will cut & paste from my new Blog #65 that I pretty much completed Thursday early evening, August 27, 2020:

"…..I was pleased to receive such a professional-looking & easy-to-read engraving. I recommend it to all Herrmann fans who have an interest in written music. Even if you do not read music very well, you can purchase the book and read along while you listen to the music. I finished my detailed review on Saturday (just touching it up a bit more before I send the final version for site update).

<u>Omni engraving rating: 4 stars **** out of 5</u>

It did not receive a five-star rating due primarily because it is a "C" concert pitch engraving from Herrmann's transposed autograph score. To me that is not respecting the wishes of the composer who always transposed his music, and the engraving does not as closely as reasonable reflect what the composer actually wrote & *how* he wrote it (a tendency by Omni to micro-edit a bit too much). Also Omni, except for one instance, did not restore the unused bars in used cues in the movie. But they *did* restore the completely unused (deleted) cues (Thank you!). So except for those three quibbles or personal preferences that I consider important, the Omni engraving is definitely a work of merit and deserves a four-star rating, which is a pretty good rating!

"Personally I would much prefer to buy a decent facsimile of the autograph score than any engraving. The key is whether the particular score is in good shape (readability). Relativity reduced instrumentation scores (such as many Herrmann television scores) would be an excellent candidate for facsimile reproduction. Since *The Twilight Zone* especially but also *The Alfred Hitchcock Hour* shows are popular, I would think sales of those facsimiles would be good. Personally I prefer AHH because you cannot find those written scores *anywhere* since Universal refuses to let researchers like me to study & make hand-copies. Readers of my sites realize that *The Twilight Zone* written scores are available (permission from CBS) thru my research since 1989 when the CBS Papers first became available at UCLA. Perhaps soon there will be new music publishing companies who will devote their energies on facsimiles of composers. Herrmann should be a top candidate for sales because Herrmann has the greatest fan base among composers who passed away (and most of those still living! :))."

Now: As a new side note written now (6:15 pm Thursday, August 27), another excellent candidate for engraving (or facsimile reproduction) is the *Companions in Nightmare* tv movie from Revue-Universal in November 1968. That film and Herrmann score has a real cult following & should prove very popular.

https://www.youtube.com/watch?v=9xVNaFSLHQI [Companions in Nightmare]

I am still waiting word from certain management at NBC-Universal to see if the Herrmann autograph scores still survive in good shape in storage. If Omni is not interested (although they may change their minds about tv scores, especially reconsidering for a made-for-tv *movie* like *Companions in Nightmare*), then perhaps another music publishing firm will take up the score for engraving or especially facsimile

reproduction if I can confirm it is available (usually that means if the "price is right" in terms of contract costs)! :)

Regarding facsimile viewing, remember that there is a special aesthethic admiration & pleasure in seeing most Herrmann's autograph scores. In terms of conveying simple musical information, an engraving (and combined Parts) does the same job, maybe even clearer, but rather clinically. The typeset gives the musical recipe in a quite readable but nevertheless sterile modern print format. But the autograph is far more appealing to *look* at, and it shows precisely how Herrmann intended the music to be seen. A recording studio or concert orchestra prefers the cut & dried format for performance, but music historians & real fans of his music would agree that the autograph is the *genuine* version, the authentic rendition of how to see the music, and far more visually appealing.

Think freely as an imaginative child now: If there was a magic button at the end of any engraving that could flip the look to the actual autograph <u>and</u> to the transposed engraving, then that would be fantastic! :)

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[End first draft session Friday, August 21, 2020 at 5:31 pm PDT]

[near Final edit completed Saturday, August 22, 2020 at 11:25 am PDT]

[Final edit completed Friday, August 28 at 1:06 pm PDT]

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